EAST BAY EXPRESS

MARCH 23-29, 2011

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On shelves, in studios, and at schools, art supplies containing toxic ingredients pose risks to human health and the environment. By Jessica Carew Kraft

FOOD 30

WELCOME BACK, CHEDDAR

Homeroom revives "old school."

EVENTS & ATTRACTIONS 19

GOING THE DISTANCE

Oakland proves its mettle as a bona fide marathon town By Ellen Cushing

Oakland's got gorgeous natural scenery, a climate perfectly suited to outdoor running, and a populace that is, statistically among the most running happy in the country. And yet, until last year, the city hadn't hosted a marathon of its own in more than two decades. It didn't make sense to Lee Corrigan, either. As the president of Baltimore-based Corrigan Sports Enterprises, he'd seen marathons work in all kinds of places. So when an employee of his, Gene Bralik, moved to the Bay Area and reported that Oakland hadn't had its own large-scale running event since the Eighties, Corrigan saw a niche to be filled and an opportunity to be seized — 3,000 miles away. *Story inside*

MUSIC 39

FULL-TIME B-BOYS

On their latest album, Prozack Turner and Marc Stretch go all the way DIY.

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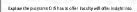

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NEWS & OPINION

LETTERS

[illegible]

I Was There … Illegally

In his article, David Downs writes, "The rapid rise of indoor marijuana farms can be traced to the 1980s, when the Reagan administration launched the Campaign Against Marijuana Planting, or CAMP. The program sent government-funded helicopters and cops to backwoods farms in the Emerald Triangle, the famed Northern California pot-growing region that includes Humboldt and Mendocino counties."

As a soldier with the 7th Infantry Division at Fort Ord in the early 1990s, I participated in several of these raids with my platoon unit. It was never explained to me that this was a violation of the Posse Comitatus Act and that as active duty soldiers we should not have been used to aid the DEA in these "greensweeps," as they were commonly called.

Michelle Cook, San Jose

Electrician for Hire

There is a distinct irony in having an improperly wired or under-powered grow room facility of any size. Growers for the most part fail to recognize that a modern grow room needs to be treated as another addition to the structure. The available power at receptacles is, at best, suitable for timers, fans, and control mechanisms. All else (and, ideally, every part of the grow) should be fed from a separate sub-panel, mounted in (or between) the designated room(s), from which all power emanates. This sub-panel must be properly fed from a breaker located in the main distribution panel. These sub-panels can be mounted on "power distribution panels," onto which all receptacles, breakers, and contactors are mounted. This makes it easy to "take your grow room power with you" when you move.

All it takes is knowledge of the electrical devices and their (separate and combined) power consumption, wire size, voltage drop, conduit bending, crawling through attics with power drills, etc. In other words, it takes a qualified (read: licensed and insured) electrician whom you can trust not to talk about your grow in bars on Saturday night. At the very least, one should read a book on basic wiring methods and follow the printed suggestions. Your grow room should be wired to electrical standards that an inspector would require for your (and everybody else's) safety, regardless of whether it would actually be approved and allowed.

My company is 420Electric (420Electric.com), serving the East Bay. While any electrician with a license and insurance is qualified to wire a grow room, my California electrical contractors license (license number 952214) has me branded, for better or worse, as 420Electric. One can understand how this company name stands in the way of the occasional remodel job for most upscale businesses. I am, however, dedicated to designing, wiring, inspecting, and troubleshooting grow rooms, and my professional affiliation with the North American Board of Certified Energy Practitioners requires integrity with my clients — under which "discretion" falls.

Thank you for an opportunity to address this issue. There is no excuse for growers who are raising crops worth thousands of dollars to try to DIY, or hire Joe Six Pack or Timmy Two-Finger. Worse yet is the idea of stealing (or "jumping") power. This inevitably results in fire and loss, as people who steal power rarely do so to "code." The power company isn't tracking you (yet) and you aren't doing things right if you cannot cover the expense and investment necessary to install safe, reliable power distribution that will yield many fine crops over time.

Baron Galvey, Berkeley

A Bad Example

It is disgusting how municipalities are so eager to overlook the illegalities going on right now as long as they get their share of the profits. Is that what we are teaching our youth? This is the worst form of politics I have witnessed in my 74 years.

Howard "Duke" Holtz, Lakeport, CA

[illegible]

The Wrong Target

We are very disappointed in the Emeryville City Council for the attitude taken against Kitty's. As new neighbors in this community

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part of our decision to move here was a well-planned urban living community, as the city advertised itself, and for us, coming from Los Angeles, a nearby entertainment venue was a must. When we found Kitty's bar it felt like home, and the first thing that we did was Salsa Night. Unfortunately Oakland does not offer the desirable atmosphere for nightlife and Berkeley was not planned for entertainment venues, so Emeryville is ideal for this purpose. It's a shame they don't see it that way. We even took some friends visiting from Los Angeles and they fell in love with the place. Hopefully the council will reconsider its actions and everything can go back to normal.

One thing that we don't understand: Why Kitty's instead of the Card Club on San Pablo? And Black and White Liquor? Those businesses bring unattractive clientele to the city. Best of luck, Kitty, and we support you.

Gaudy Welsh, Emeryville

A Voting Force

Kitty's cabaret license is very important to the Latin community. This venue has been very supportive of Latin music in the Bay Area and has become one of the most important locations for performance and expression of Latin music and culture. There are thousands of dancers, musicians, and fans who depend on venues like Kitty's to participate in, share, and express their Latin culture. This community is strong, very well-connected, technically savvy … and we vote!

Tony Stevand, El Cerrito

A Change for the Better

It's rather sad that Kitty Fern thinks her business will fall without a cabaret license. As a former patron and neighbor, I can say that my interest in Kitty's has returned now that the non-local club crowd is gone. I know many, many people who stopped going just because of that crowd. The lines, the dress code, the club atmosphere, the constant scuffles — very unappealing for people who just want to get drunk with some friends. There are very few bars in the immediate area and my friends and I regularly go to bars just to "come hang out and … talk." *The Ruby*, the Missouri, and Radio don't seem to be failing on that very same model.

Ms. Fern could really take advantage of this change to turn her place into a bar that the police wouldn't hate and the locals would support. She could host beer tastings and draw in the young professionals living and working in Emeryville. Maybe have a few drink specials for the shot and a beer crowd. It couldn't hurt to cater to the ready population who currently go out of their way to patronize other more friendly bars. I hope she does.

Christina Thompson, Emeryville

Better Oversight Needed

Regardless of whether or not Officers Moore and Thomas are padding their bank accounts with overtime, I find it deeply troubling that (to paraphrase Geoffrey Pete) they issue the permit, set the criteria, give you the number of cops, and also tell you the price. There needs to be a set of rules governing this process, and if such rules already exist, they need to be communicated to the public. At the moment they seem to be entirely arbitrary. Considering OPD's history of police corruption, this is not a good development.

John Seal, Oakland

Cheaper Than New Hires

I only want to address the issue of police overtime. The police department is short-staffed and now there are complaints about overtime. If you follow the money, it is cheaper to pay overtime than to hire more police. By going the overtime route, the city does not pay benefits or other attendant costs of another police officer.

Richard Bowser
Retired officer, Oakland Police Department
Rocklin, CA

Racist Assumptions

I appreciate the fact that the *Express* has started to cover some of the ongoing issues of racial discrimination that persist in Oakland. Robert Gammon's recent article on police overtime and the actions of police in regard to the business of Geoffrey Pete and other African American entertainment venues is an excellent example. Overtime pay to some officers is larger than their regular yearly pay? Oakland residents cannot afford these payments.

Furthermore, the argument for much of this overtime is the racist assumption that those who attend black clubs are so difficult to manage that large numbers of extra police are warranted. Yet I have personally witnessed large numbers of white revelers unsupervised by any police at all.

Geoffrey Pete has been a conscientious business owner and courageous community activist for several decades. If we want the kind of "diverse" city most of us talk about, we are going to need to defend the rights of black business in their dealings with everything from police overtime to contracting opportunities.

Kitty Kelly Epstein, Oakland

Post-Racial Bullshit

I wish the *Express* would openly admit its disinterest in the brown and black people of Oakland, who have not only lived and built and dealt with the city as home and refuge spanning multiple generations, but who also stand to lose all sense of recognizing their home by the recent migrants who build, push, and ignore the community which stood before it — me and my family included. I am all for Oakland becoming revitalized but there is no sense of critical thought of how the revitalization process leaves out huge aspects of the population. This "post-racial" ideology is BS and continues the tradition of white supremacy by erasing persons who do not fit into societal "progress." Oakland has no room for those who argue for the active, vocal, and permanent inclusion of people of color.

Eleanor Harden, Oakland

A Winner

Sandeep Abraham and Kathleen Richards have collaborated on a real winner of an article here — amazingly thorough. This article is not only accurate as far as I can tell, but also sincerely respectful of Hate's experiences. Westyle chances, and philosophy. Thank you so much for your careful and caring reporting on a person whom I have always believed to be an eye-opening, mind-broadening example for the rest of us.

Prudence Hawthorne, Missoula, MT

Lessons to Learn

Great article. Hate takes it to the extreme, where I wouldn't want to be, but he's got a point. We're not honest with each other about our negativity, and that poisons our relationships.

Jane Farrell, Peoria, Arizona

Hateful Memories

I've had two encounters with "Hate" that I always found very memorable and humorous. Around '69 or '70 I was talking with a friend on Durant Avenue just east of Telegraph. I think Hate was acquainted with him. Hate came over and uttered the phrase "Tom Terrific's Magical Mystery Underwear." Another time, after returning from San Leandro on the infamous 40 line and witnessing a potentially violent confrontation on the bus involving the driver and most of the passengers, Hate boarded the bus on Telegraph near Broadway with a woman who had some young children with her. They all had "punk rock" haircuts. Hate had his beard and dress. Some teenagers at the back of the bus started yelling "FAGGOT!" to which Hate replied "STRAIGHT!" These two words were thrown back and forth in a verbal shoving match/volleyball game until Hate won through unshaken perseverance, wearing the teenagers down into silence and resignation. Rock on Hate Man!

Carl Mortensen, Berkeley

Oppositional Care?

Since Hate Man has such deep respect for the powerful language, when he was admitted to the hospital for his "recent prostate problem," I am sure he greeted all his caregivers with "Fuck you, I hate you" and received excellent care as a result.

Steve Senter, Piedmont

A 32

Don't Blame the White Kids

Okay people, get off your moral high horse. Never mind the cultural politics of it all. I for one am happy these white kids are coming to my neighborhood. They are supporting local businesses! They spend their rich parents' money here! They increase foot traffic in a retail district! What's not to like? And to those who are complaining about these white kids fleeing the area as soon as the sun goes down, I ask, can you blame them? I'm brown, have lived in the neighborhood thirteen years, and I get my brown ass indoors at night. They're not working on a gang injunction in the Fruitvale for nothing!

Seriously people, be happy that people from outside the immediate area want to support our businesses.

Jenny Sit, Oakland

Not Cool

It is extremely irresponsible and wrong to frame Fruitvale as a place to consume, appropriate, and leave before the sun goes down. How about asking the people who live in Fruitvale what they think about their home possibly becoming the next Mission or West Oakland? How about asking those Berkeley students why it is they think it is cool to go to a place, take and leave?

Alex Martinez, Oakland

Budget News, 2/10

A Growing Problem

With $12.5 billion cuts proposed for programs that largely serve the disabled and seniors, I'm reminded of a sleeping giant that will soon arise at the front doors of homes throughout the state of California: the rapidly aging population living in unhealthy, unsafe single-family homes.

California's elderly population is expected to grow more than twice as fast as the total population from 1990 to 2020, with a total population growth of more than 112 percent. The oldest old-age group (85 plus years) will increase at an even faster rate, having an overall increase of 143 percent during the same period. Currently, approximately 18 percent of single-family homes have an occupant of 65 years or older, and in such counties as Plumas, Calaveras, Lake, Sierra and Inyo, nearly one in four individuals are 60 years or older.

The overwhelming majority of California's single-family housing stock has architectural barriers that subject seniors and persons with disabilities to unsafe living conditions, social isolation, and forced institutionalization. The barriers also discourage friends and family members with mobility impairments from visiting. Such a seemingly simple physical act as independently entering and exiting a home can be extremely challenging for someone with a mobility impairment, and often leads to serious injuries and hospitalization. According to a 2005 report produced by AARP, 1.8 million older Americans received medical care for injuries sustained from falling in their homes. Such falls cost the nation $19 billion in direct medical costs each year and by 2020 costs are projected to reach $43.8 billion.

By requiring new single-family home construction to incorporate the three architectural elements listed below, California provides an opportunity for the aging population and persons with disabilities to live healthier, safe, independent lifestyles, allowing them to maintain relationships with their neighbors and surrounding community while saving the state money on direct medical costs. The three architectural elements are: a zero step entrance/exit into the house, doors that provide 32 inches of clearance, and at least a half bath on the main floor. These features embody the spirit of "visitability" and define accessibility in the broadest terms as a civil right.

As new housing construction patiently waits to return, California has an opportunity and responsibility to reassess the future of housing to ensure it will meet the needs of the rapidly aging population and empower its citizens to live long, healthy, safe and independent lives. Without giving immediate attention to this growing matter, California will find itself scrambling for funds it doesn't have or had not years before.

Joshua Rucker, Berkeley

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SEVEN DAYS

BROWN STRUGGLES WITH BUDGET

Talks with centrist Republicans broke down as the deadline for June tax measures neared

By Robert Gammon

As soon as he took the oath of office in January **Jerry Brown** launched an all-out campaign to pass a budget that would close California's $26 billion deficit. Last week the Democratic-controlled legislature approved half of Brown's proposal — $14 billion in cuts that promise to further shred the state's social safety net. But with deadlines looming, the governor failed to garner any GOP support for his plan to put tax-extension measures on the June ballot and eliminate redevelopment agencies.

Brown had been negotiating with a small group of centrist Republicans, who called themselves the **GOP 5**, but talks unraveled amid disagreements over reforming public-employee pensions and easing regulations on businesses. The *Los Angeles Times* reported that the GOP 5 also sought to roll back California environmental law to make it easier for developers to build in suburbs and allow telecommunications companies to erect more cell towers.

The GOP 5 blamed public-employee unions for the breakdown in negotiations, saying the unions were blocking a compromise with Democrats. But Brown, who was elected with the help of millions in union campaign donations, said there just wasn't enough time to address the Republicans' laundry list of demands.

As for voters, they agreed with both the GOP 5 and Brown. A new Field Poll showed that 61 percent said they wanted to weigh in on Brown's proposed tax measures in the June election and 58 percent said they intended to vote for them. At the same time, 69 percent said they wanted public employees to contribute more to their pension and health benefits. And 56 percent said they want to replace the current guaranteed pension programs with 401k-style plans.

But as of early this week, a deal between Brown and the GOP 5 still seemed remote as the governor was coming close to running out of time for calling a June election. Brown says he needs at least two GOP votes in both houses of the Legislature to put his tax measures on the ballot. But the *Contra Costa Times* reported that the state Republican Party voted over the weekend to oppose Brown's tax plan at all costs — even if he agreed to overhaul public-employee pensions and regulations on businesses.

Japanese Nuclear Crisis Continues

For nearly two weeks, much of the world has focused on the hour-by-hour crisis at Japan's crippled **Fukushima Daiichi Nuclear Power Station**, which was devastated by the massive earthquake and huge tsunami that slammed the country. Although health authorities repeatedly downplayed the threat of dangerous radiation reaching the West Coast of the United States, panic-stricken residents prompted a run on iodine pills in Northern California.

As of Monday it looked as if Japanese engineers were finally making progress in stabilizing the plant's nuclear reactors and its overheated pools of spent fuel rods. Over the weekend, they successfully hooked up a two-mile power cable in an effort to restore electricity to the plant. But then they learned that they'll have to make more repairs and install new parts to replace those that were severely damaged in the disaster. It could take weeks before they bring the situation under control.

As a result, crews planned to keep spraying seawater on the dangerously hot power station from helicopters and nearby fire trucks in order to prevent a major nuclear meltdown. On Monday, the Japanese government also announced that they had already found higher-than-normal radiation levels in parts of the nation's food and water supplies and began quarantining some farming areas in the northeast.

At the same time, worldwide relief efforts got off the ground as Japan began to dig out from one of the world's worst-ever catastrophes. As of Monday at least 18,000 people were believed to be dead and economists estimated that the costs of the disaster would reach $235 billion.

Yusuf Bey IV Trial Starts

The murder trial of **Yusuf Bey IV**, the former CEO of **Your Black Muslim Bakery** who allegedly ordered the assassination of Oakland journalist **Chauncey Bailey** in 2007, got underway Monday in an Oakland courtroom. The outcome of the trial, however, is anything but certain because the prosecutors' case against Bey IV and his alleged accomplice, **Antoine Mackey**, hinges largely on the testimony of confessed hitman **Devaughndre Broussard**, a bakery foot soldier who has repeatedly changed his story.

Bonds Trial Begins

The **Barry Bonds** federal perjury trial also began on Monday, as a jury will decide whether the ex-**Giants** star lied about his alleged steroid use. The federal case against baseball's homerun king also may be difficult to win because the judge threw out key evidence, including Bonds' alleged doping calendars, after his trainer, **Greg Anderson**, refused to testify.

Three-Dot Roundup

Much to the chagrin of East Bay coffee traditionalists, *Reuters*, citing anonymous sources, reported that Alameda-based **Peet's Coffee & Tea** was in talks to sell the company to **Starbucks**, the undisputed overlord of the specialty coffee industry. … At least 19,000 Bay Area teachers received lay-off notices this month as school districts prepared for the possibility that state Republicans would block Brown's tax measures or voters would reject them at the ballot box. … The **Oakland Police Department** continues to fail to achieve reforms mandated by the **Riders** settlement, the *Bay Citizen* reported. … The City of Oakland agreed to pay $412,500 to a **49ers** fan whose arm was broken by an Oakland cop at a **Raiders** game at the Coliseum. … And **UC Berkeley** student co-ops are attempting to curb drug abuse by appealing to students' wallets, telling them that claims by drug victims' families will raise their out-of-pocket expenses. ●

Seven Days is culled from our news blog, 92510.

Robert.Gammon@EastBayExpress.com

LEGALIZATION NATION

POT IS A NATIONAL SECURITY ISSUE

The respected Council on Foreign Relations notes the drug war's high death toll in Mexico and recommends allowing states to legalize cannabis

By David Downs

Some lawmakers have spent decades saying it's time to end the drug war, and they may have found new allies in an unlikely place — foreign policy wonks. The **Council on Foreign Relations**, the highly respected independent think tank in Washington DC, has boldly come out in favor of state-level marijuana legalization.

In its new policy paper, "The Drug War in Mexico: Confronting a Shared Threat," the mainstream organization adopts longtime recommendations of "fringe" groups like the **National Organization for the Reform of Marijuana Laws**. The council, for example, calls for an end to the drug war that it says isn't stopping drug use and is empowering vicious drug trafficking organizations like **Los Zetas** — who assassinated US agent **Jaime Zapata** on February 15 outside the Mexican city of San Luis Potosi.

The paper also likely will become a key reference for the reform community, because it outlines, in clear language with sourced facts, the problems that the United States faces. "Half of adult Americans admit to having tried drugs in the past, and the United States remains the world's largest consumer of illegal drugs," the paper noted. "Roughly 8 percent of US residents over the age of 12 — some 19.9 million people — had used drugs within the past month.

"A state-driven, supply side, and penalty-based approach has failed to curb market production, distribution, and consumption of drugs," the paper continued. "The assumption that punishing suppliers and users can effectively combat a large market for illicit drugs has proven to be utterly false. Rather, prohibition bestows enormous profits on traffickers, criminalizes otherwise law abiding users and addicts, and imposes enormous costs on society. Meanwhile, there has been no real effect on the availability of drugs or their consumption, and three-quarters of US citizens believe the war on drugs has failed."

The paper also outlined the exorbitant costs of the drug war and its dismal results. "After a three-decade effort to beef up security, the US-Mexico border is more heavily fortified than at any point since the US-Mexico War of 1846-48," the paper noted. "The United States has deployed more than 20,000 border patrol agents and built hundreds of miles of fencing equipped with high tech surveillance equipment, all at an annual cost of billions of dollars — with $3 billion per year spent on border control alone. While this massive security build-up at the border has achieved maximum attainable levels of operational control, the damage to Mexico's drug cartels caused by border interdiction has been inconsequential."

Relaxed gun laws in the United States also have helped propel the international drug and weapons trade, the paper noted. "The US is also the world's largest supplier of weapons, which fuel the drug war in a more direct way. Fully 10 percent of America's gun dealers line the Mexican border, and the country's permissive gun laws make it an inexpensive and convenient source of powerful guns, ammunition, and explosives."

In Mexico, President **Felipe Calderon**'s crackdown on cartels has helped the country rack up 45,000 homicides since 2007. Traffickers make about $7 billion per year on American drugs, and an estimated 450,000 Mexicans rely on trafficking for income, representing 3 to 4 percent of Mexico's gross domestic product. The cities of Ciudad Juarez and Culiacan are among "the deadliest places in the world," the paper pointed out. Juarez had 2,000 homicides in 2009 and 2010 in a city of 1 million — "a number that exceeds the combined annual totals for New York, Chicago, Los Angeles, and Washington DC."

In addition to the usual recommendations, such as better coordinating with Mexican law enforcement, the paper dared to recommend that "the federal government should permit states to legalize the production, sale, taxation, and consumption of marijuana."

David Shirk, author of the paper and assistant professor and director of the Trans-Border Institute at the University of San Diego, told Legalization Nation that drugs are damaging to society, and we should all want reasonable controls on drug consumption, but we're spending a fortune and not getting it. "When you keep doing the same thing over and over again and your results get worse," he said, "you have to revisit your approach, reevaluate and try to identify alternative avenues and solutions."

Washington DC is tone deaf to drug law reform, Shirk said, but Beltway officials will listen to respected voices on national security. "Those voices have now begun to say that the negative externalities of America's drug policy are coming home to roost. You might be able to ignore a smaller, less relevant country many miles away, but when it's your third major trading partner and it contains the largest number of foreign-born US citizens, you kind of have to listen," Shirk said.

Keith Stroup, founder and legal counsel for NORML, believes that the council's paper could have an impact. "When people whose specialty is military public safety start saying there's a risk to the security of our country from continued marijuana prohibition, that will get the attention of people who do not have the slightest interest in marijuana."

The council does not recommend legalizing all drugs, just letting states experiment with pot legalization. Drug traffickers make about 30 percent of their drug money on weed, and the United States could cut them out of that market, instead applying those resources to interdicting the trafficking of highly toxic and addictive narcotics, such as cocaine and heroin.

It may take ten years, but the winds of change are blowing, Shirk said. "The burden of proof for the current policy is really on the policy makers," he said. "Is what we're doing worthwhile? What have we gained through the loss of so much blood, soil, and treasure?" ●

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This column is culled from our blog of the same name.

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Critics say OPD's new community policing plan undercuts the purpose of Measures Y and BB. [illegible]

FULL DISCLOSURE

HAS COMMUNITY POLICING ENDED?

The Oakland Police Department has slashed the number of neighborhood beats by nearly 40 percent.

By J. Douglas Allen-Taylor

For less than two years, Oakland lived up to its years-long vision for community policing. From late-2008 until the summer of 2010, the city had a so-called "problem solving officer" for each of its 57 neighborhood police beats. The program then went on hiatus last year after the city laid off eighty cops amid a budget crisis. It was supposed to restart in the beginning of this year after voters approved **Measure BB** in November. But the Oakland Police Department has decided to unilaterally change its community policing deployment and, some say, seriously dilute it in parts of the city.

During the last few weeks, OPD officials have presented to the Oakland City Council the department's new realignment program, which reduces the city's community policing beats from 57 to 35. The beats continue to cover the entire city and the realignment does not reduce the number of problem-solving officers deployed, which remain at 57. But the new program concentrates the officers in several high-crime, high-violence "hot spots" of the city, doubling up on community policing officers in 21 of the 35 beats. At the same time, the new deployment has some officers covering more than one beat in the city's lower-crime districts.

From the start, Oakland's problem-solving officers were intended to be a direct community liaison between residents and the police department. City voters originally authorized that vision for community policing in the landmark 2004 violence prevention ballot initiative **Measure Y**. However, under OPD's new program, the link that some areas of the city will have with the department will no longer be as strong as what the measure envisioned.

For example, community police beats 13X, 13Y, and 13Z, a large area encompassing the northern Oakland hills above Moraga Avenue, is now one beat — 13 — with one community policing officer, where formerly there were three. By contrast, community policing beat 2 in the heart of West Oakland has two problem-solving officers under the new configuration.

Having one problem-solving officer in each of the city's 57 community policing beats was one of the major selling points in Measure Y and Measure BB, the so-called "Measure Y fix." But OPD gave no hint of its decision to slash the number of neighborhood beats by nearly 40 percent until late January, when the problem-solving officers began coming back on line.

OPD officials say that following the city budget crisis of 2010, Police Chief **Anthony Batts** decided that the department no longer had the support personnel to justify 57 community policing beats and therefore decided to lower the number of them to match the department's traditional 35 patrol beats. OPD also argues that neither Measure Y nor BB specifies the number of community policing beats, so the chief has the authority to reduce them.

But OPD's interpretation of the law brought an immediate rebuttal from the **Measure Y Oversight Committee**, the citizens group set up in the original 2004 ballot measure. The committee issued a written response to the council, stating in part that "the larger geographic area will undoubtedly reduce neighborhood access to the problem-solving officer and diminish officer performance accountability."

Nonetheless, the City Attorney's Office told the council that OPD had the power to unilaterally alter the community policing boundaries and their number without council approval.

But not everyone agrees with that analysis. Former **Oakland Community Policing Advisory Board** chair **Don Link**, a presenter at OPD's most recent training session for community policing officers, said that a 1996 city council resolution (72727) set the number of community policing beats at 57, and only the council can amend it. "That legislation is still on the books," Link said. "It's never been changed."

While Link said that "it's great to have [the community policing officers] back on the beat," he questioned the timing of the release of the new deployment alignment — two months after voters passed Measure BB. Link said it has "always been the assumption," from the passage of the original Measure Y through the passage of Measure BB, that there would be 57 community policing beats with one officer assigned to each. Asked if voters would have approved Measure BB if they had known about Batts' plan, Link said, flatly, "No. That would have been very questionable and unpopular. That would have had many of the people who enthusiastically backed BB heading for the hills, saying, 'It's another bait-and-switch.'"

Oakland attorney **Dan Siegel**, who has been active on police-community issues in the city for many years, disagrees with Link on the election outcome. He believes that voters still would have passed Measure BB had they known about Batts' plan. But Siegel added that the redeployment will "definitely have a negative impact on the city's community policing strategy," noting that Oakland's 35 patrol beats do not conform to the contiguous, common-interest-neighborhood lines that he says are necessary for citizens to coalesce and organize around public safety issues in their individual communities. "As much as I hate to say it, at a certain point, if you're not going to do community policing right, maybe it's best not to do it at all," he said.

Siegel has been serving as an unpaid legal adviser to Oakland Mayor **Jean Quan** on various city issues since her election last November. Siegel was not speaking for the mayor's position on Batts' plan, and Quan was not available for comment for this story.

OPD's argument that it had to reduce the number of community policing beats in part because of budget cuts to "support staff" also raises questions. The department's report to the council, for example, failed to point out how 57 community policing officers under the new alignment plan would require fewer support staff than the same number of officers operating under the original plan.

In an interview, OPD spokeswoman **Holly Joshi** said the main reason for the beat reduction and doubling up plan was that OPD command staff felt it was a better way to fight violent crime in the city, and the OPD report notes that combining "problem-oriented policing" with "intelligence-led hot-spot policing appears to be the ... best method to achieve long term sustainable solutions to crime, the fear of crime, and quality-of-life issues within the City of Oakland."

Deputy OPD Chief **Eric Breshears** amplified that in his remarks to the council Public Safety Committee in early March, saying, "In my mind, the beats that have the highest stress and highest violence — which is really what Measure Y was about — deserve to have officers that are problem-solving in those areas."

But some community policing supporters view that argument as a misunderstanding or misrepresentation of the purpose of Measures Y and BB. "Measure Y was not solely a 'violence reduction measure,'" Public Safety Committee Chair **Pat Kernighan** told Breshears. Kernighan explained that while one portion of the measure was specifically targeted toward violence reduction, the drafters of the measure, including her council predecessor, **Danny Wan**, "wanted a neighborhood beat cop in every neighborhood, even if it wasn't a dangerous neighborhood. The idea was, everybody deserves to have a police officer that they can reach and get some service from."

But unless Quan intervenes, or the council decides that Batts' plan needs its approval, or the courts weigh in, Oakland's vision of a community policing beat cop in every neighborhood is over — at least until the city hires many more police officers. ■

Editor@EastBayExpress.com

Piedmont Fire Chief Edward Tubbs will also oversee Albany's fire department. Joseph Schell

SMALL CITIES SHARE SERVICES

Faced with declining tax revenues, Albany and Piedmont plan to share a fire chief, while Emeryville studies ways to collaborate with its neighbors.

By Judith Scherr

When times are good and city coffers bulge with revenues from property taxes and thriving businesses, few look critically at pay packages for city administrators, city attorneys, and police and fire chiefs, even when they top $200,000. This is true in cities as large as Oakland and as tiny as Emeryville. But in lean years, as governments grapple with looming deficits, some small East Bay cities are seeking creative ways to respond to hard times by sharing services and costs, while jealously guarding their independence.

The poster child of these efforts is about to be launched. It's a year-long pilot project where one fire chief — **Edward Tubbs** — will split his time between Albany and Piedmont. Albany was scheduled to give its formal approval on March 21 and Piedmont plans to do the same April 4. Emeryville, which already contracts with Piedmont for animal control services and with Oakland for library use, is also looking at sharing services with other fire departments.

Still, the idea of sharing services to save taxpayer funds may not go over well with some residents of small cities who expect and currently receive personal service from their local governments. "If a resident needs to talk to someone at the police department, the police chief will take the call," noted Piedmont Mayor **Dean Barbieri**. "The city administrator has one-on-one communication with the residents."

But tony Piedmont has had city budget worries too. In fact, financial concerns prompted the early discussions about a shared fire chief with Albany. When explorations began a year ago, Piedmont had projected a deficit, but unanticipated tax revenue from property sales eased the financial threat, Barbieri said. Nonetheless, city officials are continuing down a fiscally prudent path, supporting the shared position as a pilot program.

In Albany, budget concerns also spurred city officials to consider the shared position. The city could be facing a deficit of several hundred thousand dollars, although administrators say they are still crunching numbers. If the state shuts down redevelopment agencies, Albany will face increased budget pressures. By sharing the fire chief, Albany will save $85,000 a year and Piedmont $111,300. Additional savings are possible if the cities decide to write grants, train, or purchase equipment jointly.

This also won't be Albany's first joint venture. It shares the Gilman Sports Fields, built on East Bay Regional Parks land, with Berkeley, El Cerrito, Emeryville, and Richmond.

Serendipity also played a role in prompting Piedmont and Albany to talk about sharing a fire chief. **Marc McGinn**, who had been Albany's fire chief since 1992, is retiring, and Piedmont was looking for a new chief. In fact, when Tubbs took over the Piedmont department six months ago, one of his key assignments was to explore the one-chief-two-city idea. The concept of a shared chief between Albany and Piedmont is not new. It was floated, but not pursued, some fifteen years ago. Other jurisdictions, such as San Bruno and Millbrae, share a chief, as do San Mateo and Foster City. These cities are contiguous, however, while Albany and Piedmont are separated by Berkeley and North Oakland and are about nine miles apart — twenty minutes traveling time when traffic isn't heavy, Tubbs said.

Part of the challenge Tubbs said he will face is continuing to give residents of both cities the individualized attention they're used to. But with e-mail and cell phones, he said he'll be able to stay in touch with residents of both cities if there's an issue that a fire captain can't address. And as always, he'll be available "twenty-four-seven" for emergencies, he said. "Initially, I see myself having longer days, maybe a longer week," he said, noting with a smile that his wife worries about his health. Tubbs will be paid for the extra work. His annual salary and benefits will increase by 10 percent, bringing them to $267,000.

Still, Tubbs arguably will have fewer responsibilities overseeing two cities with a combined population of about 29,000 than the fire chiefs of larger cities such as Alameda, Berkeley, Oakland, and Richmond. The same could be said of city managers and other top officials of small cities if those cities should consider sharing those services as well at some point.

At the March 7 Albany City Council meeting, where council members unanimously decided to prepare the shared fire-chief contract (a similar meeting was simultaneously taking place in Piedmont), former Councilman **Robert Cheasty** conceded the financial motivation behind the move. "Everyone's looking for ways to manage in very difficult times," he said. However, Cheasty advised the council to take a cautious approach to the year-long experiment. Albany's three-minute response time should not be affected, he said. "You're tinkering with a fine-tuned formula that has worked well for the city."

Emeryville, which, with about 10,000 residents, is roughly the same size as Piedmont, headed off a projected deficit this year by freezing positions, laying off staff, and reducing services, including tree trimming and street sweeping. The 2011-2012 budget isn't out yet, but what is clear is that city revenue has been hurt by diminishing property, hotel, and sales tax revenue. Moreover, most of Emeryville is a redevelopment area and its budget will be impacted if the governor's plan to eliminate redevelopment agencies goes through.

For a brief period, Emeryville officials discussed the money-saving idea of creating a single position of public safety administrator to oversee both police and fire departments. But Emeryville police spokesman **Brian Head** said that since the police chief has no experience in fighting fires or running a fire department, the idea was swiftly rejected. Instead, the city manager promoted then Deputy Fire Chief **Kevin Johnston** to chief, and saved funds by eliminating the deputy position.

"INITIALLY, I SEE MYSELF HAVING LONGER DAYS, MAYBE A LONGER WEEK," SAID CHIEF TUBBS, WHOSE ANNUAL SALARY AND BENEFITS WILL INCREASE BY 10 PERCENT, BRINGING THEM TO $267,000.

However, a city task force and a consultant are exploring other options to cut fire department costs and maintain services. "Everything is on the table," Johnston said. One idea is contracting for fire services with Berkeley, Oakland, or the county. Union City, Newark, Dublin, and San Leandro currently contract with Alameda County for fire services. Pleasanton and Livermore have a consolidated fire department, as do Moraga and Orinda. Sunnyvale and Rohnert Park each have a police-fire department where staff is cross-trained as police and firefighters.

Another way to save money is to consolidate city and school services. Berkeley does that with its "school parks," which the public can use after school hours. The Emeryville City Council and city voters, who approved bond financing, are supporting shared physical space between the city and the 800-student school district. They're building the Center for Community Life, slated to include a K-12 school, a public library, and a community center. ●

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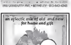

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Chad Bunting (45) is a math major who says playing for Cal baseball has been "amazing." Joseph Schell

LOSING ATHLETES AND SCHOLARS

Many student athletes chose Berkeley because of its academics and now that Cal has killed their sports they're leaving, too.

By Paul Gackle

Erik Johnson looks like the stereotypical jock. He's big, burly and overpowering on the pitching mound. And with a strong fastball, a deceptive changeup, and a nifty curve, Johnson was recruited by a lot of the big time baseball schools, from Arizona State to Long Beach State. But when decision day came, Berkeley was a no-brainer, so to speak. "Academically," Johnson explained, "Cal just blew every other school out of the water."

That's also why fellow pitcher **Dixon Anderson**, who grew up in nearby Piedmont, chose Cal. Academics, in fact, convinced him to remain at Berkeley as well. Last summer he turned down an opportunity to play pro ball in the **Baltimore Orioles** organization. "Giving up the chance to complete my degree here at Cal for anything other than the perfect, perfect opportunity would have been a poor decision," he explained. "You're going to need a career and a life post-baseball."

But now that **UC Berkeley** has eliminated baseball and men's gymnastics in a cost-cutting move, the odds that Cal will attract scholar-athletes like Johnson and Anderson have lessened. In fact, Cal baseball officials expect that all 22 of the team's freshmen and sophomores will try to transfer to other schools after the Golden Bears' final season at Evans Diamond ends this June.

The loss of baseball at Cal also means a loss of academic opportunities for students who may not otherwise be able to attend Berkeley. "Who knows what I would have done after high school if I didn't play baseball," said former Bear **Mike Tonis**. "I might have just worked for my dad to make some money."

Tonis quit school after he was drafted by the **Kansas City Royals** as a junior in 2000. But after three elbow surgeries, a shoulder surgery, and a knee injury, his playing days were over by 2007. He spent a total of one week in the big leagues and never regrets chasing that dream. But because he was a scholarship athlete, he re-enrolled at Cal, where he'll become the first member of his immediate family to earn a bachelor's degree this December. "I always had that option to come back and finish," he noted.

Few Cal ballplayers crack the team's starting lineup on a regular basis and only a small fraction of the school's nine hundred student athletes ever get a sniff of professional-league play. They're students trying to earn degrees from an elite school, just like everyone else on campus. That's why manager **David Esquer** uses Berkeley's academic reputation as a recruitment tool. "A school like Cal attracts kids who are looking for something beyond baseball," he noted.

The stereotype that all athletes are just dumb jocks doesn't hold at UC Berkeley. As a whole, Cal's student athletes carry a highly respectable 3.0 GPA, and for baseball players it's 2.9 — not far below the campus-wide 3.3 average. Esquer said that in his twelve years at the helm, not one baseball player has missed a single game due to academic ineligibility, and everyone who has played a full four years has graduated. While some have left school early to enter the **Major League Baseball** draft, he said more than half of them have returned to finish their degrees. "The idea that these student athletes are somehow debasing the academic integrity of the university is just not true," said **Derek Van Rheenen**, a former Cal athlete and Ph.D. who runs the Athletic Study Center and has authored several books, including *Academic Motivation and the Student Athlete* and *When Scholarship Athletes Become Academic Scholars*.

The academic records of ballplayers are even more impressive considering that athletic training is a full time job. The stereotype may be that college athletes are coddled through school, but in reality, most lead intensely hectic lives. Take the average day of a baseball player: In the fall he's in the weight room early, often before sunrise, for about two hours. Then he goes to class. By early afternoon, he's out on the diamond practicing for another four or five hours. Weekends are for scrimmages; he studies when he finds time. "I've definitely spent numerous late nights in the Moffitt Library," said Johnson, who carries a 3.5 GPA.

In spring, the team plays four games a week, often traveling across the country. "A vast majority of the students on campus can have a singleness of focus," noted former ballplayer **Sam Petke**, a first baseman from 1997 to 2000. "It takes incredible time management to compete academically and athletically at the highest level."

Anderson said he'll likely play pro ball somewhere next year since he can graduate this May. Like every ballplayer, he hopes to play for twenty years, earn millions and get a plaque in Cooperstown, but he expects to be back in the classroom when he eventually hangs up the cleats. "A graduate degree is probably the next step after baseball," he said.

Johnson, meanwhile, will probably skip his senior year for the draft rather than transfer to another school. Although he regrets that he won't be able to finish four years of college sports at Berkeley, he said the elimination of baseball won't end his education. "One of my goals is to get that Cal degree," he said. "I do not see myself *not* graduating from the University of California, Berkeley."

Although the Johnsons and Andersons will always have a place to play college ball, it's the **Chad Buntings** of the world who will miss out on the chance to participate in big time sports while at Berkeley. Any student at Cal can try out for baseball; the team has roster space for ten to twelve walk-ons who fill up the end of the bench. Four years ago, Bunting, a math major from Ukiah, took a shot at making the team. "He was a bullpen catcher with no future of playing," Esquer said. "He was not thought of as a kid who would ever be productive and help us on the field."

But Bunting wasn't satisfied with that role, so he came to practice early, stayed late, took extra reps in the cage, and picked the brains of his teammates. Sure enough, Esquer penciled him into the lineup one day and he seized the moment by cracking a homer. Now he's a starting outfielder. "It's been amazing," Bunting said. "You learn more about life out here. The brothers you make, the family you get to be a part of — it's enriched my life a ton. It's more than you could get from school alone."

Bunting will graduate this spring with a year of baseball eligibility left; he'll try his hand at the draft this June and likely transfer if there are no takers. None of this would have been possible without Cal baseball. "What's lost is opportunity," Esquer said. "The 100 percent scholarship player, he loses his opportunity to come to Cal and do both. And the long shot — the Chad Bunting story — doesn't happen often, but it doesn't ever happen if the program isn't here."

Yet despite the university's decision to eliminate the program, Cal baseball isn't giving up. As of earlier this week, the team was off to a strong start (12-5) and the players plan to show what they're worth with a run at the **College World Series** this June. Then, maybe someone with deep pockets will step up to the plate and save the team in the bottom of the ninth. It's unlikely, but baseball is all about hopes and dreams.

◆

Editor@EastBayExpress.com

Painter Michael Hall says almost every artist he has worked with has complained of symptoms related to the materials they work with

Joseph Schell

Toxic Art

On shelves, in studios, and at schools, art supplies containing toxic ingredients pose risks to human health and the environment.

By Jessica Carew Kraft

Sculptor **Eva Hesse** was one of the few female artists to garner acclaim for her minimalist work in the 1960s New York art scene. So when brain cancer took her life at the age of 34, her critics and collectors were shocked: she had just begun what looked like a landmark career. But just as notable as her works — which are currently on display at the **Berkeley Art Museum** — is what some speculate was responsible for her untimely death: the toxic resins and plastics she worked with.

Since Hesse's death, artists have become much more aware of the hazards of certain art products. But it turns out that contemporary art supplies are just as dangerous — and seriously underregulated. On shelves of art supply stores, in private studios, in print shops, and in art schools, all kinds of toxic products are still in use, either because artists and instructors feel that they know how to use them safely or because their nontoxic alternatives are viewed as less effective.

"People don't know what's really in that stuff," said **Teresa Smith**, the senior lab mechanician for **UC Berkeley**'s sculpture department. "They don't even read the labels most of the time. It's a serious problem."

Label warnings are easy to ignore, since they're written in minuscule fine print, and even if artists read them, many lack the proper training to use them safely. And because artists often use materials in unintended ways and live and work in small, stuffy spaces, they may be ingesting, inhaling, and absorbing untold amounts of chemicals. The consequences can be serious. Exposure to paints that contain heavy metals, solvents, and varnishes that emit volatile organic compounds (VOCs), or to the toxic fumes from heated plastics and resins can lead to respiratory illnesses, kidney malfunction, and various cancers.

There's also environmental damage resulting from the mining and production of these materials, and from their improper disposal. At a time when the American public is becoming hyper-vigilant about lead in toys, BPA in plastic, CO2 emissions, and pesticides on produce, it's surprising that so few artists are talking about how art supplies figure into sustainability.

It's unclear just how widespread the problem is. In general, amateur artists are particularly at risk, because if they haven't been trained to be cautious about their supplies, they may misuse them. Older artists who learned to use products in the days before warning labels may have ingrained preferences for the more toxic stuff. And while younger artists tend to be more aware of possible hazards and exposures, and are more sensitized to environmental issues, nearly all institutional art studios contain some hazardous substances, unless they have deliberately gone green.

In a mortality study done by the National Cancer Institute in 1981, artists who devoted their lifetimes to working with toxic solvents and pigments were found to have a statistically higher risk of developing terminal cancer than the general population. The study has not been repeated since then, but many of the conditions noted in the study have not changed significantly for artists in the past thirty years.

San Francisco painter **Michael Hall** says his doctor blamed his exposure to oil paint solvents and varnishes for a serious case of pneumonia he contracted while in art school. He said that almost every artist he's worked with has complained of various symptoms — dizziness, lightheadedness, headaches, and nausea — induced by their materials. "I think a lot of artists end up creating problems for themselves, but they won't back down from it; they wear a badge of honor," said Hall. "They are suffering for their art."

Getting artists to talk about the conditions of their work and the status of their health can be difficult. Given the chance to publicize what they are doing, nearly everyone would understandably rather talk about the art itself. This "mystique of suffering" — putting up with various symptoms — may be why several prominent Bay Area artists declined to speak about their health issues, including an internationally known painter who teaches at a local college and may have chronic symptoms due to working with oil mediums and varnishes.

And art departments and art schools perpetuate the mystique by not implementing institution-wide safety or environmental training for students, depending mostly on individual instructors, studio managers, and graduate students to teach how to properly use and dispose of hazardous materials. In some circumstances, this appears to be in violation of **Occupational Safety and Health Administration** (OSHA) workplace regulations.

Mark Gottsegen, who runs a web site from Cleveland, Ohio, that claims to provide unbiased information about art supplies (**AMIEN.org**), has been asking for decades why toxic materials in art supplies are treated so much more casually than the exact same substances in a chemistry lab. "Why is art different from chemistry? I think it's just the culture of creativity," he said. "A lot of people think that if you try to inject technical issues into your artwork and learn about the materials, then you are going to stifle it. But it isn't true."

As bad as things are now, the situation used to be much worse.

Between the 1950s and 1970s, it was common to experiment with completely un-tested industrial materials, and traditional supplies didn't have warning labels. Artists didn't understand the repercussions of heating and cutting plastic, metal, and resins, or the risks of inhaling VOCs. Rarely did artists wear masks or protective gear.

Before 1978, lead was a common component in paint. Now we know that exposure to lead can cause neurological problems, as well as blood and kidney disorders. As recently as the 1990s, the concentration of heavy metals like cadmium, cobalt, and manganese were far higher in artist pigments than they are today. Most of these heavy metals are carcinogenic and can also cause lung and kidney diseases. Solvents used for cleaning up paints and inks once contained large amounts of lung-damaging chemicals like toluene, xylene, and phenols. Ordinary rubber cement once contained n-hexane, a volatile solvent that causes severe peripheral nerve damage.

The first warning bells about toxicity sounded in the early 1970s, when a high incidence of bladder cancer was identified in Japanese kimono artisans working with benzidine in fabric dyes. After asbestos was proven to be carcinogenic and **Love Canal**, a neighborhood in Niagara Falls, New York, was found to be sitting atop 21,000 tons of carcinogenic chemical waste, the government gained tighter control over toxic substances, including art materials.

Hazardous materials laws passed in the United States in the 1980s and 1990s have induced art materials manufacturers to reformulate and replace many of the more toxic pigments, solvents, adhesives, and inks. The federal **Labeling of Hazardous Art Materials Act** (LHAMA), which took effect in 1990, provided a clear directive to test art supplies with the **American Society for Testing and Materials**, and to label any products that may have acute

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and chronic impacts on human health. These labels read, "harmful or fatal if swallowed" or "may cause skin irritation."

In California, the passage of **Proposition 65** mandated that any materials sold in the state that may cause cancer, birth defects or other reproductive harm must be labeled as such. Today, Prop 65 labels can be found on items as seemingly harmless as Moleskine notebooks with covers made from PVC, oil pastels and drafting clay.

But it turns out the labeling system does not protect consumers as much as one might think. Unfortunately, to find out exactly what chemical is prompting the Prop 65 label, consumers have to seek out a Materials Safety Data Sheet (MSDS) from the manufacturer because the law doesn't require full disclosure of ingredients on labels. Reading an MSDS can be quite an undertaking; the scientific language is often undecipherable for the layperson.

Beyond the Prop 65 and LHAMA label mandates, consumers are also urged to look for the **Art & Creative Materials Institute** (ACMI) Approved Product seal of approval that has been phasing in over the past twelve years and appears on about 85 percent of all art supplies sold in the United States. Art & Creative Materials Institute is an industry trade group composed of hundreds of manufacturers who voluntarily submit their products to be independently certified "non-toxic" through toxicological testing. The group claims that it is more stringent than the guidelines set forth by the American Society for Testing and Materials called the D4236 standard, which is now used to test all art materials in the country. But even the ACMI designation of "non-toxic" keeps generating controversy.

"In most cases, the 'nontoxic' label is meaningless and should 'be ignored,'" said **Monona Rossol**, an industrial hygienist and chemist based in Manhattan who has written safety guides for artists and recently published *Pick Your Poison, How Our Mad Dash to Chemical Utopia is Making Lab Rats of Us All*. She pointed out that although there are usually (but not always) warning labels on products containing known carcinogens like cadmium and on lead-containing paints, less than 1 percent of the 150,000 chemicals used in consumer products have been thoroughly tested for cancer, birth defects, or other long term hazards. This includes nearly all of the organic pigments found in artists' paints and inks, which produce colors like alizarin crimson, phthalo blue, and fluorescents.

So while these untested chemicals may legally be labeled "nontoxic" under the federal Labeling of Hazardous Art Materials Act, that may not be true.

Knowing which hazardous products to avoid and how to properly use them is one major hurdle; the other is how to responsibly dispose of products once they've been used.

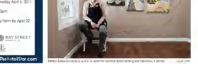
Mark Gonsuppin of AMIEN.org (which stands for **Art Materials Information and Education Network**) advises artists to consider any waste generated during art making as hazardous. "If you make a bad painting and crumple it and put it in the trash, it is hazardous. So you should collect it and have someone take care of it, and that includes wash water," he said, referring to the water used to clean anything that has paint on it.

Michael Hall collects all rags in his San Francisco studio that may have oils or other nonsoluble materials and separates them in appropriate bins that are then given to municipal hazardous waste collection. He also steers clear of all cleaning solvents. "One of the best things for artists to use is just some baby oil or vegetable oil and some soap to clean your brushes," he said. "This is the very traditional way of cleaning, which got eliminated when modern chemistry came into the picture. Going back to the basics is an excellent way to turn your studio around into an ecologically sound space."

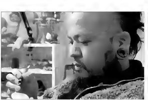
But he admits that many of his colleagues don't follow these best practices. And by law they actually don't have to. The **Environmental Protection Agency** exempts most private art studios from its hazardous waste laws.

But there are regulations that govern institutional art studios. By federal law, **OSHA** mandates that all employers must provide their employees with a safe workplace. This requires the training of workers, including teachers, who use potentially toxic materials.

Under OSHA's "right to know" provision, teachers are entitled to know everything about the risks and hazards of the materials and processes that they will be expected to use. To be in compliance with the law, employers must formally identify all of the potential health risks and provide MSDS sheets and instruction for faculty on how to read them. Faculty members then have an obligation to ensure a safe work environment for students, which would include training them to recognize flammable, toxic, and hazardous materials and respond appropriately to spills, fires, and other emergencies.



Rebeca Garcia-Gonzalez [illegible] teaches her students about working with hazardous materials. [illegible]



Chas Cogpas says he did not receive special training about working with hazardous materials at CCA. Joseph Schell

Anecdotally it appears that many schools are violating OSHA standards. Over the past ten years, OSHA conducted investigations of several major East Coast universities and found science and art departments non-compliant with the faculty right-to-know provision. These schools were fined and had to develop curriculum to come into compliance. Monona Rossol said that OSHA won't cite a school for not protecting their students under their regulations, but failure to provide untrained and inexperienced students with the same or even greater protection than is required for teachers puts the school at risk of liability.

Mark Gottsegen estimates that "there are probably ten US schools that have a dedicated course on materials and the rest don't." In the Bay Area, the *Express* found no schools that offer this type of in-depth class on art materials composition. A lot of schools tend to wait to implement health and safety instruction until OSHA or the EPA has cited them for costly violations. Rossol contends that most art schools don't follow the laws. If they did, then both teachers and students would understand how to evaluate MSDS sheets.

Several local schools say they are providing appropriate information to teachers and students. But others are not forthcoming with information and some students report that training is inadequate or nonexistent.

At the **San Francisco Art Institute,** faculty are required to attend an annual training with Rossol in which she presents a thorough overview of safety and hazard information that educators then pass on to students. The ceramics department has banished lead, which is commonly found in various firing glazes.

UC Berkeley's art department works with the university's Office of Environmental Health and Safety to ensure that studios are properly ventilated, that hazardous waste is collected, and that all materials are labeled and have MSDS information. The Office of Environmental Health and Safety also offers workshops three times a year for students working in the campus' fifty shops and studios. Yet Teresa Smith of the sculpture department says that some faculty members see the training and precautions as a joke and complain that they limit creative options. "It's always a mystery as to why they don't take it more seriously," she said. "We've had a number of faculty die in that department. Fifteen years ago, Joan Brown got killed by her own work falling on her. It's a very real concern."

Smith herself is a cancer survivor, and now is vigilant about protecting herself from exposure to dust and fumes, even avoiding simple glue guns. "People still don't understand that when plastics get heated up, they off-gas toxic chemicals, and there is still not enough information about how plastics play with your hormones. I always ask people, 'Don't you want to open the window?' They aren't that aware," she said.

At the **Academy of Art University** in San Francisco, Vice President **Susan Toland** wrote in an e-mail that "faculty members and technicians are fully trained in safety protocol," and "as part of their training, students are provided with full hazard material safety and disposal protocols based on OSHA guidelines." But **Jennifer Davidson**, a master's student in the Interior Architecture and Design department, says otherwise. "I personally have not been given or offered training to mitigate damage from hazardous chemicals," she said.

When this reporter was employed for two years as an adjunct instructor at the Academy of Art University, I never received any hazardous materials training. But I did witness several colleagues instructing students improperly about the use of spray fixatives and modeling glues, and several times I watched students ignore safety protocols for spray booths.

Mark San Buenaventura, an industrial design student at the Academy of Art University, said that while he did receive adequate training for working with potentially toxic materials like spray paints and modeling foams, he wished that he had been taught about nontoxic alternatives to those dangerous supplies. "They just leave that part up to us, if we care about it enough," he said. A master's student in the graduate graphic design program who requested to remain anonymous felt empowered that the academy didn't provide information about how to properly use spray adhesives or how to source less-toxic inks for her projects. "They expect you to have the basic skills, so they leave it up to you to learn it; if you don't know it. Students have a choice about their own materials," she said. However appealing, this lax policy constitutes negligence.

The **California College of the Arts**, on the other hand, has banned spray adhesives

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Sasha Petenka says she lost two of her UC Berkeley art professors to cancer [illegible]

from its two campuses in San Francisco and Oakland, along with fiberglass and pressure-treated lumber, some of the more hazardous model making materials. But ceramics graduate student **James Coquia** reported that he did not receive specific training about hazardous art materials. Coquia also commented generally that the clay studios at CCA are similar to other places he's worked in. "These studios are atrocious in regard to the amount of clay dust that's put into the air," he said.

Long term exposure to clay dust leads to various respiratory illnesses, including silicosis, a terminal disease of the lungs that potters frequently develop. But there are no professional quality ceramics studios that can fully mitigate these dangers — it goes with the territory. And in other ways, CCA is at the vanguard of sustainable creativity, offering numerous events and exhibitions dealing with environmental issues every year. From April 1-3, CCA is hosting the **CraftForward** symposium, which specifically addresses sustainability in the current crafting resurgence.

Foothill College in Los Altos stands out as a leader in integrating health and safety training into art education, but this seems to be mostly due to an individual professor's passion. **Kent Manske**, who runs the college's Print & Book Arts program, maintains what he describes as a non-toxic studio. He has inserted art materials education into the state-mandated curriculum and has gone beyond what is required by the EPA to prevent dumping toxic materials into the solid waste or water waste streams. "I go overboard with cleanliness in the studio and try to create a culture of respect for materials," he said. "We cast an illusion that the studio is as clean as your kitchen — we only clean with vinegar, ammonia, and water." Manske also makes sure to source his printing materials locally, teaching students about the carbon footprint of their classroom activities.

Art schools aren't the only institutions that must educate workers about art materials. Professional printers, large-scale art studios, and art supply stores also fall under OSHA's right-to-know provision. Casual inquiry reveals that most of these places aren't abiding by the law either. One worker at the celebrated **FLAX art & design** store in San Francisco admitted that he had received no safety training in dealing with the myriad toxic materials in the store. "But all of us went to art school, so we know how to handle these materials," he said.

Yet if these employees attended Bay Area art schools, it's likely that they are not fully informed about the risks of leaks, spills, or emergencies. FLAX CEO **Howard Flax** confirmed that they don't do a special training for employees, but they do have MSDS sheets available for the most toxic products.

But just implementing thorough training won't get rid of the ultimate problem. Artists are still committed to using some toxic materials because they believe that they are the only means to create a particular texture, color, or effect. And in contemporary art, ideas reign supreme over choice of material. "My work, and work in general, should be pushed by the concept, and materials selection should always be secondary to the idea," said CCA student James Coquia.

CCA-trained sculptor **Shane Selzer**, who now lives in New York, says that in her field, "the most toxic stuff is the two-part urethane foam, which is increasingly popular as costs lower. It requires a full hazmat suit and respirators with proper filters, but even with these precautions it's hazardous."

Mark Van Proyen, an associate professor in the painting department and the School of Interdisciplinary Studies at the San Francisco Art Institute, finds this regrettable. "Artists tend to minimize long-term safety in favor of short-term artistic satisfaction," he said.

But when legal restrictions make toxic materials too burdensome to use, artists must find substitutes. Maroger medium, for instance, was used by the Old Masters to increase oil paint transparency and is rapidly losing favor. It's made by boiling lead with oil and mastic, so it falls under OSHA's lead restrictions. Studios that use it are required to undergo very expensive lead monitoring and testing at regular intervals.

Similarly, the web site for the paint manufacturer **Golden Artists Color** predicts that regulatory pressure will soon prevent the use of cadmium and other heavy metals in artists' paints. And the green consumer movement, which has spurred major reforms in household products, could potentially do the same for art supplies, making urethane foam and turpentine as unpopular as BPA in baby bottles.

Karen Michel, who wrote the 2009 *Green Guide for Artists*, said, "I think the art world is very slow in catching up with the eco movement. When I was doing research for my book, I was surprised to learn that most of the major artists' paint manufacturers were not looking towards developing VOC-free paints like the interior paint companies have. If **Benjamin Moore** can do it, then why can't artists' paint manufacturers do the same?"

It's not only a contradiction for the artists' paint industry, but an uncomfortable double standard for artists who live a green lifestyle and address environmental themes in their artwork. Artist Michael Hall notes that "some of the greenest people I know are artists, but then their practice is not so green." Surprisingly for the Bay Area, where so many consumers are committed to organic food, hybrid cars and non-toxic dry cleaning, local art stores like **Utrecht** and **Blick** report having very few, if any, inquiries about environmentally friendly products.

Manufacturers do offer art supplies that have been detoxed, like water-based paints and vegetable inks, low-VOC solvents, and adhesives. If these can gain mass adoption, they could be quite convenient because they allow artists to use the methods they have been trained with and don't require an entire makeover of the artistic process.

But artists are skeptical about these eco-friendly options. "It's nice to say you're green," said Gottsegen, "but it's very hard to be green." Because artists want their work to last — perhaps for centuries — they'd rather not put their masterpieces at risk by using new products whose durability and longevity are as yet unknown.

San Francisco artist and curator **Kate Stirr** is interested in challenging the reigning idea of permanence with work that is more ephemeral, but she admits that it's nearly impossible to avoid traditional art supplies. "There is something really alluring about all of the art materials out there, and it can be paralyzing if you want to be totally green," she said. "You can't remove yourself from what your practice has been, because then you just stop making work. You have to just allow yourself to do what you can."

Also, the new green materials may not perform the same way. **Rocket Caleshu**, who is the marketing and communications coordinator at the **San Francisco Center for the Book**, says that even though the traditional print making shop aims to green most of its inks and cleaners by fall 2011, "it's easy for us to fall back into using an old product because the non-solvent cleaners might take twice as long to work, and then not clean half as well as the noxious stuff."

The low-VOC and natural materials, like other green consumer goods, are also more expensive and sometimes use misleading marketing, known as greenwashing. Citrus oil, or terpenoid paint thinner made from orange rinds, is commonly touted as a nontoxic replacement for turpentine and is promoted with the word "natural," even though the active agent in citrus oil, d-limonene, is classified by the European Union at the same level of toxicity as turpentine.

There are artists who believe that toxicity needs to be completely eliminated from creativity. They advocate a total shift in art practice that involves either bringing back pre-industrial art materials, like egg tempera, by reusing and recycling existing materials, doing digital art, or creating "social practice," a genre that creates art out of human interaction.

Suzanne Husky is a San Francisco multimedia artist who works almost exclusively with trash. "I find it totally irresponsible and criminal that in the 21st century, with all of the information we have about toxic art supplies, people are still using them," she said. In the fall of 2010, Husky completed a residency with **Recology**, the company that runs the San Francisco waste transfer station. Husky found the dump a treasure trove for her art. "I don't even know if it is obvious that my materials are made of trash," she said.

A group exhibition called *Manufactured Organic* that runs through March 26 at **Root Division** gallery in San Francisco features work that addresses the overall environmental impact of the art world, from the materials used to make the art to the energy used to prep gallery walls, light the gallery, and pack and ship the work. All of the artists featured in *Manufactured Organic* have gradually shifted their practice toward more ecological materials, using things like found umbrellas, discarded fruit peels, fungi, and live plants.

Berkeley-based **Julie Seltzer** is almost finished writing an entire Torah scroll at the **Contemporary Jewish Museum** in San Francisco, using millennia-old materials. She hand writes each letter of the text with a discarded bird feather dipped in plant-based ink on calf-skin parchment. In this case the materials will almost certainly last. Torah scrolls have survived hundreds of years with proper care.

San Francisco Art Institute ceramics professor **John Roloff** wants to prepare students to make informed choices about materials by teaching them about their full life cycle — from mining and manufacturing to use and disposal. In the fall of 2010, Roloff taught a class called "The Ecology of Materials and Process" in partnership with Mexican art collaborative **TorоLab**. His students researched the ecological, hydrological and waste systems of Mexico City. Then they developed proposals for a range of art projects that may get implemented in Mexico City or the Bay Area that engage repurposed trash, bio-remediation, urban agriculture and community composting.

San Pablo painter **Rebeca Garcia-Gonzalez** leads a group of East Bay figure painters, and because she has asthma, she's always been sensitive to how her art materials affect her. Unlike most of her colleagues, Garcia-Gonzalez takes care to instruct her students about proper ventilation and the hazards of working with paints and solvents in her classes at **Richmond Art Center**. "After we had an incidence of bad fumes, we banned oils from our shared studio," she said.

Artist **Sasha Petrenko** recalls how losing two of her UC Berkeley art department professors, **Wendy Sussman** and **Irene Pijoan**, to cancer frightened her away from using any toxic materials. "I started out as an oil painter, smoking cigarettes, rubbing paint thinner in my hands, and playing with cadmium," she said. "Then Wendy got cancer and everyone was talking about how it most likely came from the materials she was using to make these enormous oil paintings where a whole wall was covered with VOCs, and she would be working in that for hours."

Petrenko is now a sculptor working with found objects, and in her position on the stu

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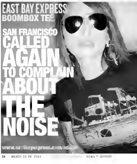

A RESPONSIBLE APPROACH TO ART

How to Handle Toxic Art Supplies.

1 Wear gloves — non latex might be best And wear masks especially if you have respiratory problems, even when the vapors or dust particulates are from "non-toxic" products.
3 Never eat drink, or smoke while working with art materials
4 Wear dedicated aprons or smocks for messy work.
5 Wash your hands thoroughly at the end of your work session.
6 Don't store food in a refrigerator used for chemical storage
7 Don't hold a paint brush or other tool in your mouth
8 Never use solvents to clean your skin.
9 Remember that "Use with proper ventilation" means using spray paints and adhesives outside away from people
10 Know what to do in an emergency Contact Poison Control Throughout California call 800 222 1222
11 Request and store Material Safety Data Sheets (MSDS) for toxic art supplies

Proper Disposal of Art Materials.

In Alameda County artists can drop off hazardous waste including most used art supplies, rags, and containers at several locations coordinated by StopWaste.org. In San Francisco the Recology San Francisco Dump accepts hazardous waste during business hours.

Toxic Art Supplies to Avoid

1 Turpentine citrus oil and odorless mineral spirits used to clean oil paints
2 Any paints containing heavy metal pigments like lead, cadmium, chromium barium mercury arsenic selenium manganese, cobalt, antimony nickel
3 Model making materials like plaster resins foams, fiberglass pressure-treated lumber
4. Rubber cement with hexane
5. Model cement airplane glue with acetone and toluene
6 Spray adhesives, super glues
7 Spray paint enamel paint
8 Pottery glazes with heavy metals, especially lead
9. Permanent markers (containing xylene, solvent based)
10 Soft pastels

Safe Art Supplies

1. Linseed glue wood glue rice paste adhesive, gum Arabic glue
2. Milk paint casein paint, and water-based paints without heavy metal pigments. Locally Glob paints is a great choice for natural paint: GlobItOn.com
3. Recycled paper hemp paper
4. Flour and vegetable dyes, some can be home-made
5. Modeling beeswax, non-toxic carving wax
6. Beeswax crayons
7 Inks made from indigo the galls of oak and nut trees from berries and from squid and octopus
8 Balsa wood balsa wood foam
9 Home-made gelatin gesso
10 Home-made papier mâché (flour water and a bit of glue)

Most materials available at Blick Art Materials and at Utrecht in Berkeley Oakland, and San Francisco.

Reused/Recycled Art Materials

East Bay Depot for Creative Reuse (4695 Telegraph Ave Oakland 510-547-6470, CreativeReuse.org)
The Scroungers Center for Reusable Art Parts (SCRAP) (801 Toland St., San Francisco 415-647-1746 Scrap-SF.org)
The ReArt Store at Whole House Building Supply (1000 S. Amphlett Blvd San Mateo, 650-558-1400 DriftwoodSalvage.com)

Compiled by Jessica Carew Kraft

dio manager for the University of San Francisco she instructs students about the environmental impact of their art "I put pictures of small cute animals that have been victims of oil spills above the sink so they don't pour oil down the drain!" She thinks that the younger generation is growing up using less-hazardous media and through younger artists are not fully informed about the environmental and health impacts of their materials they are certainly more aware than their predecessors.

Teaching future artists about the full impact of art materials is a powerful step on the path to a sustainable art movement But there is also a need for large-scale organization and action around issues of toxicity waste, and the ecological impact of art The related field of sustainable design has been quite successful in creating a mass movement Designers and design schools are increasingly partnering with businesses and product manufacturers to implement principles of sustainability And education in sustainable design is becoming a required part of the curriculum at most design and architecture schools

Ian Garrett who co-directs the Los Angeles-based **Center for Sustainable Practice in the Arts**, says the art world is lagging behind in this movement. "Unfortunately there's no Designer's Accord for artists yet" he said, referring to a prominent coalition of designers educators and business leaders who commit to five guidelines for integrating sustainability into design

For now artists can start to make more informed choices about materials and try to use their artwork to educate the public about sustainability issues. Karen Maebel believes this will add up "The eco revolution really starts in these choices," she said. ●

Jessica Carew Kraft is an artist, educator and writer in San Francisco She teaches sustainable design online for UC Berkeley Extension. This article is dedicated to Tara S

Editor@EastBayExpress.com

EVENTS & ATTRACTIONS

Going the Distance

Oakland proves its mettle as a bona fide marathon town

Oakland's got gorgeous natural scenery, a climate perfectly suited to outdoor running, and a populace that is statistically among the most running-happy in the country. And yet, until last year, the city hadn't hosted a marathon of its own in more than two decades.

It didn't make sense to **Lee Corrigan**, either. As the president of Baltimore-based **Corrigan Sports Enterprises**, he'd seen marathons work in all kinds of places, even in cities less naturally suited to them. So when an employee of his, **Gene Brtalik**, moved to the Bay Area and reported that Oakland hadn't had its own large-scale running event since the Eighties, Corrigan saw a niche to be filled, and an opportunity to be seized — 3,000 miles away. Having founded the Baltimore Running Festival, he thought Oakland might benefit culturally from a marathon in the same way Baltimore had. "Baltimore and Oakland have a lot of similarities," he said. "But a marathon gets people coming in, people seeing the city in a different way." Oakland City Councilwoman **Nancy Nadel**, whom Corrigan says was instrumental on the city side, concurred. "This is a great thing for Oakland," she said. "It's a way to get people active, to get people to see Oakland in a different light." Not only do these events bring in tourism, boost local businesses, and give nonprofits an opportunity to raise money through sponsorships, but there's also the ineffable sense of civic pride that comes from seeing elite athletes travel from far and wide to run your city's streets.

When Corrigan founded the Baltimore event, he encountered skepticism from just about everyone. Ten years later, the running festival boasts some 25,000 participants annually, and he thinks he can replicate that success here. "We have a lot of faith in what we can do, and a lot of faith in Oakland, and a lot of faith in the running community," he said. Marathons tend to build slowly in popularity and name recognition, but early signs suggest that Corrigan's Oakland instincts were more or less spot-on. The inaugural **Oakland Running Festival**, which took place last year, drew about 6,000 runners and double or triple that number in spectators. This year, Corrigan said organizers are on pace to register 7,300 runners from 35 states and six countries, which represents a nearly 20 percent increase in participation.

Corrigan attributes that success both to city and community buy-in and to the design of the marathon course itself, which begins downtown and winds past Lake Temescal, through the hills, and around Lake Merritt. Moreover, Corrigan said, because this is a running *festival*, with a half marathon, a kids' fun run, a 5K, and a marathon relay in addition to the standard 26.2-miler, anyone can take part. "The universe is opened up to many different people. It's not just a run — it's a party." The Oakland Running Festival takes place Saturday and Sunday, March 26-27, at various locations. The **Oakland Tribune 5K** begins at 6:30 p.m. on Saturday in **Jack London Square** (Broadway and Water St.). Sunday's events include the team relay (7:30 a.m.), the kids' fun run (8:30 a.m.), and the half and full marathons (9 a.m. and 7:30 a.m., respectively). All begin and end in **Frank Ogawa Plaza** (Broadway and 14th St.), which will also host live music, a vendor village, and other attractions throughout the day. See the web site for full details and registration prices. 510-371-5273 or OaklandMarathon.com

— Ellen Cushing

ATTRACTIONS

Goodguys 29th All American Get-Together Custom Car Show featuring 3,000 hot rods, custom cars, muscle cars and trucks of various years, rodeo and doctors. Plus vendor booths, a swap meet, kids' entertainment, arts and crafts, a model car show, and more. See Good-Guys.com to buy tickets. Sat., March 26, 8 a.m.-5 p.m., Sun., March 27, 8 a.m.-4 p.m., $6-$17. Alameda County Fairgrounds, 4501 Pleasanton Ave., Pleasanton, 925-426-7600. AlamedaCountyFair.com.

Ravenswood Tours Free public tours of the historic site. Second and Fourth Sunday of every month, noon. Ravenswood Historic Site, 2647 Arroyo Rd., Livermore. LARPD.[illegible]

FAIRS, FESTIVALS & FIESTAS

Cesar Chavez Commemoration Celebration of the farmworker and community organizer's life, featuring speakers, poetry, dance, music, and more. Tue., March 29, 3:30-7 p.m., free. Berkeley Farmers' Market, Derby St., Berkeley. 510-548-3333. EcologyCenter.org.

Freedom Bus Project's Art Exhibition and Community Celebration Celebration of the community art and history project, which honors the 55th anniversary of Rosa Parks' historic bus ride. With theatrical, vocal, and dance performances, speeches by various civic leaders, and more. Fri., March 25, 6-9 p.m., free. Oakland School for the Arts, 1800 San Pablo Ave., Oakland. 510-873-8800. OakArts.org.

Purim for Jewish: The Jewish Mardi Gras With comedy, discussion, food, and drink. For adults 21 and over; no Jewish experience necessary. Thu., March 24, 7-10 p.m., free. Jewish Community Center of the East Bay, 1414 Walnut St., Berkeley. 510-848-0237. JCCEB.org.

GLBT

Project Bonnie Pool Tournament A fundraiser for the GLBT charity and community organization. Thu., March 24, 7-11 p.m., $5 per bracket. White Horse Inn, 6551 Telegraph Ave., Oakland. 510-652-3820. WhiteHorseBar.com.

HEALTH & WELLNESS

Brain Injury Life Skills Support Group Three different support groups offered for brain injury survivors and their caregivers. For information, call 510-204-3307. Second and Fourth Thursday of every month, 6:30-8 p.m., free. Alta Bates Summit Medical Center, 350 Hawthorne Ave., Oakland. 510-655-4000.

Look Good ... Feel Better Cosmetologists and wig consultants help women with cancer cope with appearance changes. Fourth Monday of every month, 10 a.m.-noon, free. Alta Bates Comprehensive Cancer Center, Herrick Campus, Berkeley. 510-204-4444.

Newly Diagnosed Breast Cancer Workshop With guest medical experts and group talk. Space is limited; call 925-933-0107 to register. Wednesdays, 10:30 a.m.-12:30 p.m. Continues through May 4. Free. Cancer Support Community, 3276 McNutt Ave., Walnut Creek. 925-933-0107.

KIDS

Kerry's Kids: Henry Robinson A [illegible] health van where doctors [illegible] immunizations, health education, [illegible] blood pressure [illegible] screenings entirely free to children. [illegible] physicians are [illegible] and Oakland Paramedics. [illegible] bring your child's yellow immunization card. Fourth Monday of every month.

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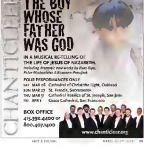

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Voodoo Magic > Rum and Beer > Tope Lounge
drinkgood-dogood.com > more info

PICKS

Other Café Comedy Showcase

The East Bay is awash in new comedy shows these days, but none have the pedigree of the **Other Café Comedy Showcase**, launching at **Freight and Salvage** (2020 Addison St., Berkeley) on Friday, Mar. 25. Founder **Bob Ayres** was also behind the legendary Haight-Ashbury comedy club the Other Café, which hosted some of the biggest and best names in slightly cerebral, occasionally absurdist comedy — Bobcat Goldthwait, Robin Williams, Dana Carvey — during a decade-long run at the height of the Bay Area's stand-up boom. Now comedy appears to be experiencing a new renaissance, especially in the East Bay, and for the inaugural show Ayres brings both his street cred and that same offbeat, intelligent sensibility to the Freight, with Boston's **Don Gavin** and the Bay Area's own **Will Durst** and **Geoff Bolt** headlining. 8 p.m. $24.50-$27.50. 510-644-2020 or FreightandSalvage.org. — *Ellen Cushing*

Worst in Show

Worst in Show

Forget the Puppy Bowl. In the wide, wonderful world of dog shows, the best stories aren't found among the purebreds, but rather with the nasty, gnarly, one-eyed, more-than-a-little terrifying mutts whose owners flock to the Sonoma-Marin Fair every summer to duke it out for the surprisingly competitive title of World's Ugliest Dog. If it sounds like perfect fodder for a documentary, that's because it is: Filmmakers **John Beck** and **Don R. Lewis**, both locals, describe *Worst in Show*, which recently ran at SF IndieFest, as something of a cross between *Toddlers and Tiaras* and the brilliant Christopher Guest satire *Best in Show*. And if that description alone isn't enough to get you to the **Elmwood Theater** (2966 College Ave., Berkeley) for a screening on Thursday, Mar. 24, consider this: Proceeds go to the Berkeley-East Bay Humane Society, whose facilities were recently damaged by a fire. The event also includes a raffle and a question-and-answer session with the filmmakers as well as appearances by some of the movie's (human and canine) stars. 7 p.m., $20 (includes raffle ticket). [illegible] — *E.C.*

A's Fan Appreciation Tailgate

We're not going to say that **Oakland Athletics** management doesn't appreciate its fans, but a weekday afternoon **tailgate party** in the parking lot of the **Oakland Coliseum** (7000 Coliseum Way, Oakland) is a decidedly low-rent way to kick off a baseball season. Contrast the Tuesday, Mar. 29, event — which precedes an evening exhibition game against the San Francisco Giants — with the ballyhoo that characterized the spring kick-off of those same Giants. Or rather don't, and instead content yourself with free parking, autograph sessions, and memorabilia sales. And remind yourself that while we can open a baseball season in the East Bay without all that glitz, it would be awfully nice to open one by beating a team with a World Series trophy. Gates at noon, tailgate at 4 p.m., game at 7 p.m., game tickets start at $5. OaklandAthletics.com. — *Kibby Kleiman*

5:30-7 p.m. 510-444-4375. Henry Robinson Multiservice Center, 559 16th St., Oakland. 510-419-3000.

Kids' Book Group A new reading group for children who love books. Last Sunday of every month, 11 a.m.-noon. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com.

[illegible] Show and Open House See the Society's HO-scale model railroad, one of the largest in the country. Last Friday of every month, 8-10 p.m., $3; $2 kids and seniors. Walnut Creek Model Railroad Society, 2751 Buena Vista Ave., Walnut Creek.

[illegible] for Kids Beginning classes in Indian classical dance. Saturdays, 9:30-10:30 a.m. Jyoti Kala Mandir College of Indian Classical Arts, 3034 Delaware St., Berkeley. 510-215-2442. JyotiKala.org.

Pajama Storytime Third and Fourth Monday of every month, 7 p.m. Free. Oakland Public Library, West Oakland Branch, 1801 Adeline St., Oakland. 510-238-7352. OaklandLibrary.org.

The World's Funniest Bubble Show Interactive, family-friendly show from The Amazing Bubble Man. Sundays, 11 a.m. Continues through Apr. 3. $8-$11. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-8940. TheMarsh.org.

Young Adult Writing Workshop With Amy Ignatow The author of [illegible] *The Popularity Papers, Book Two* [illegible] a workshop for young writers. Fri., March 25, 7 p.m. Free. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210. GreatGoodPlaceforBooks.com.

RELIGION & SPIRITUALITY

Workshop: "What Comes After [illegible]?" With various Jewish education experts. [illegible] Sun., March 27, 4-5:30 p.m. Free. Temple Sinai, 2808 Summit St., Oakland. 510-451-3263. OaklandSinai.org.

SOCIAL EVENTS

AIDS/Lifecycle Fundraising Party With a raffle, DJs, happy hour drink specials, free popcorn, and much more. Proceeds will go toward the charity bike ride. Fri., March 25, 5 p.m. Free. Actual Cafe, 6334 San Pablo Ave., Oakland. 510-653-8386. ActualCafe.com.

Longfellow Community Association One-Year Anniversary Picnic Anyone is invited to learn about the association and meet their neighbors. With a potluck, [illegible] and bake sale, a plant/produce exchange, bike/trike races, a raffle, and a bouncy house for kids. Sat., March 26, 12-4 p.m. Free. Linden Park, 998 42nd St., Oakland.

[illegible]: Workshop on [illegible] Exploration of the relationship between spirituality and rhythm, led by [illegible] and musician Kokomon Clottey. Last Friday of every month, 7:30-9 p.m. Free. Attitudinal Healing Connection Inc., 3278 West St., Emeryville. 510-652-5530. AHC-Oakland.org.

Older People Games For people over 75. Fourth and Second Thursday of every month, 1:30 p.m. Free. Berkeley Gray Panthers Office, 1830 Addison St., Berkeley. 510-548-9696.

Walnut Creek Socrates Cafe A postgrad discussion group. Every other Wednesday, 6:30 p.m. [illegible] Cafe La Scala, 1656 N. Main St., Walnut Creek. 925-935-7779.

SPORTS & OUTDOORS-PARTICIPATORY

Adult Tennis Lesson It's never too late to serve and volley. [illegible] USTA tournament play and ongoing instruction for men, women, youth, and mixed groups at all levels. Hidden Hills Health and Racquet Club, 25200 Carlos Bee Blvd., Hayward, offers free one-hour introductory tennis classes every Saturday, 3 p.m. Free. HiddenHillsSports.com Saturdays, 3 p.m., free. Hidden Hills [illegible]

Health and Racquet Club, 25200 Carlos Bee Blvd., Hayward.

Joseph [illegible] Hike Led by Save Mount Diablo Stewardship Committee Member Brad Heckman. Sat., March 26, 10 a.m.-12:30 p.m. Free. Clayton Library, 6125 Clayton Rd., Clayton. 925-673-0660. ClaytonLibrary.org.

Midnight Soccer Games Second and Fourth Saturday of every month, 11:45 p.m. Free. [illegible]

Oakland Running Festival With various events, including a marathon (7:30 a.m.), a team relay (7:30 a.m.), a half-marathon (8 a.m.), and a vendor village and kids' activities (all day). All of Sunday's races start and end at 14th Street in Frank Ogawa Plaza. Sun., March 27, 7:30 a.m., price varies. Frank Ogawa Plaza, at 14th St. and Broadway, Oakland.

SPORTS-SPECTATOR

[illegible] Golden Gate Fields [illegible] It's the [illegible] meet of Golden Gate Fields (1100 Eastshore Highway [illegible]) [illegible] every Sunday through the end of the season. [illegible] dozens of television sets for watching NFL action, and food and drink for a buck. [illegible] Golden Gate Fields, 1100 Eastshore Hwy., Berkeley. 510-559-7300. GoldenGateFields.com.

Submissions for calendar listings should be e-mailed to Calendar@EastBayExpress.com or mailed to Calendar Editor, East Bay Express, 620 3rd St., Oakland, CA, 94607. Deadline is 14 days prior to the event date.

MUSEUMS & GALLERIES

Detail of Mayumi Hamanaka's *Aboveground Nanking.*

Faith Accompli II

Art, religion, and politics, then and now (continued)

The Oakland Museum of California's ***Splendors of Faith/Scars of Conquest: Arts of the Missions of Northern New Spain, 1600-1821*** scrutinizes the role of religious art in propagating the faith and in converting nomadic Mesoamerican hunter-gatherers into pious, productive, settled agriculturalists. With what we now know about propaganda and spectacle, it's easy to dismiss Nueva Hispania's priests as allies of the Spanish throne, or dupes. What emerges, however, from the paintings made in Mexico City ateliers for use in provincial churches, is the evident sincerity and courage of the padres, men on a mission from God living on "islands of Christendom," in author David Weber's words, "surrounded by a sea of heathen savages" — probably an apt image. Consider yourself, asking neophytes at confession: "Have you eaten peyote? Have you killed anyone? Have you eaten human flesh?"

Faith-based trials and tribulations thus feature prominently in **José Joaquín Esquivel**'s *Last Judgment*, with its sinners writhing like flames, beset by demonic moralists, above a painted plaque of scriptural footnotes; a pair of elegant crucified Christs with filthy hands and feet; and a flagellated Jesus covered with weeping sores. There's also **Luis Berrueco**'s ghastly *Martyrs of Gorkum*, detailing the 1572 butchering of papists by Protestant soldiers during the Netherlands' rebellion against Spain. Adherents of the Gospel According to St. Mel Gibson should not miss the painted martyrdoms of St. Felipe de Jesús, one of a [illegible] Franciscans crucified and speared in 1597 in Nagasaki, the familiar Roman centurions replaced by topknotted samurai; and of St. John Nepomuk, killed in 1393 by Bohemia's king for refusing to divulge the queen's confession, holding aloft his severed tongue. Also on view: *Contemporary Coda*, works about the conquest by **Carmen Lomas Garza, Ester Hernandez, Alma Lopez, Marion Martinez, Delilah Montoya, Manuel Ocampo**, and others, curated by **Drew Johnson**. *Splendors of Faith/Scars of Conquest* runs through May 29 at the **Oakland Museum of California** (1000 Oak St., Oakland). 510-238-2200 or MuseumCa.org.

After Sendai, shows by two Japanese-born local artists acquire additional poignancy. **Taro Hattori** examines the migrant labor issue in an installation curated by **Post Brothers** involving recruiting casual laborers to smash their way out of [illegible] enclosures for art performance videotaping, raising ethical as well as aesthetic issues. An artist talk is scheduled for April 1 at 6 p.m. ***2x2 Solo*** runs through April 8 at **Pro Arts** (150 Kahn's Alley, Oakland). 510-763-4361 or ProArtsGallery.org. **Mayumi Hamanaka** partially obscures war-atrocity photos ("Nanking," "My Lai") with cutout paper wheels and mazes — or topographies — "riveted" on with pins: moving, elegiac and irony-free. ***Aboveground*** runs through April 10 at **Swarm Gallery** (560 2nd St., Oakland). 510-839-2787 or SwarmGallery.com.

—DeWitt Cheng

ART GALLERIES

Albatross Pub. Patterns in Berries Paintings by Nellie Streck. Through April 30. 1822 San Pablo Ave., Berkeley. 510-843-2473. AlbatrossPub.com.

[illegible] Gallery. Inspirations: Approaches to Fiber With textile work by Mariel Callahan and Patricia A. Montgomery. Through March 24. 307 E. 14th St., San Leandro. 510-[illegible]-1121. [illegible]

Art Room Gallery @ Cultural Center. Group Room: BCC Digital Arts Class With work by over forty members of Berkeley City College's Digital Arts Club. Through June 15. [illegible] Ave., Berkeley. 510-[illegible]

Bedford Gallery. [illegible] Legacy Botanical specimens and photography by Steven [illegible]. Through March 31. 1601 Civic Dr., Walnut Creek. 925-295-1417. BedfordGallery.org.

Berkeley Public Library. [illegible] Photographs by [illegible]. Through April 30. 2090 Kittredge St., Berkeley. 510-981-6100. BerkeleyPublicLibrary.org.

[illegible] Gallery. [illegible] Photography by Aimee F[illegible] and Tabitha Soren. Through April 1. 455 [illegible] St., Ste. #500, [illegible]

Brightwood [illegible] Spectacles of [illegible] Work by [illegible]. Through April 1. [illegible] Ave., Alameda. [illegible]

The Compound Gallery. The Charmers Sculpture by Christopher [illegible]. Through April 24. 6161 65th Street, Oakland. 510-[illegible]. thecompoundgallery.com.

[illegible] Work by Lauren McCormack. Through March 11. 2050 [illegible] Way, Berkeley.

El Cerrito City Hall. [illegible] Work by Jeanne Rohrig. Through April 8. 10890 San Pablo Ave., El Cerrito. ElCerrito.org.

Expressions Gallery. All The News To Save Group show featuring work by [illegible]. Through March 25. 2035 Ashby Ave., Berkeley. 510-644-4930. ExpressionsGallery.org.

[illegible] New work. Through March 30. 1790 Shattuck Ave., Berkeley.

Garage Gallery. Questions and Evidence Drawings by John [illegible]. Through March 31. [illegible] Berkeley.

The Glee Gallery. [illegible] [illegible] by Marlene White. Through April 1. 380 Jefferson St., Oakland. 925-212-8726.

[illegible] Projects. [illegible] An installation by Josh [illegible]. Through April 23. [illegible] Work by Eric Peltz. Through April 23. 2300 Telegraph Ave., Oakland. 510-[illegible]

John F. Kennedy University Arts and Consciousness Gallery. John F. Kennedy University 2011 Faculty Exhibition Work in various media by faculty from JFKU's arts programs. Through April 16. 2956 San Pablo Ave., Berkeley. 510-[illegible]. JFKU.edu/gallery.

[illegible] Paintings celebrating [illegible] in the East Bay Regional Parks. Through May 21. [illegible] St., Oakland. 510-[illegible]

[illegible] Coffee @ The Garden. [illegible] Saints and Nightmares Paintings by [illegible]. With an opening reception Fri., Mar. 11, 7 p.m.-9 p.m. Through May 3. Free. 1223 Park St., [illegible]

[illegible] Gallery. [illegible] Polarities Drawings and collage by Sonya Rapoport. With an opening reception Fri., March 4, 6 p.m.-8 p.m., and an artist's talk Sat., March 19, 2 p.m. Through April 8. Free. [illegible] Work by Sonya Rapoport, curated by [illegible]. Through April 9. [illegible] Berkeley. 510-[illegible]

[illegible] Work by Chris [illegible]. Through May 1. 480 23rd St., Oakland.

[illegible] Oakland + Art. Art Books, I Quit [illegible] assemblage and sculpture by Lily [illegible]. With art/[illegible] reception Fridays, Feb. 4 and March 4, 6 p.m.-9 p.m. Through [illegible] 23rd St., Oakland. 510-[illegible]

MacArthur B Arthur. [illegible] Group show [illegible] Duncan, [illegible] Suzy Poling, Joseph Rosenzweig, and Gareth Spor. Through March 27. 4030 Martin Luther King Jr. Way, Oakland. 510-[illegible]. www.macarthurbarthur.com/

[illegible] Gallery. [illegible] Featuring paintings, drawings and performance by [illegible] and video by [illegible]. Through March 27. [illegible] St., Berkeley. 510-558-[illegible]

Mercury 20 Gallery. [illegible] Artist's [illegible] Artist's Multiples by Charlie Milgrim, Kathleen King, P.K. Frizzell, and others. Through Nov. 30. **The Moon & Now** Work by MFA students of the California College of the Arts. Through March 26. [illegible] Work by P.K. Frizzell. Through March 26. **Encounters with Light** Photography and mixed-media work by Mary Curtis Ratcliff. Through March 26. 475 25th St., Oakland. 510-701-4388. MercuryTwenty.com.

Oakland Concepts? College [illegible] With work [illegible]. Through May 10. 333 E. 8th St., Oakland.

Pro Arts Gallery. 2x2 Solo: [illegible] Paintings, curated by [illegible]. Through April 8. **2 x 2 Solo: Taro Hattori** Sculpture and video installation, curated by Post Brothers. Through April 8. 150 Frank H. Ogawa Plaza, Oakland. 510-763-4361.

Richmond Art Center. [illegible]: Art Legacies of the Richmond Art Center With work by various [illegible] from the center's 75-year run. March 29-June 10. 2540 Barrett Ave., Richmond. 510-620-6772. TheRichmondArtCenter.org.

[illegible] Gallery. [illegible] Drawings by [illegible]. Through April 4. [illegible] St., Oakland. 510-[illegible]

Slate Piano Art. [illegible] Work by [illegible]. Through April 12. [illegible] Street, Berkeley.

Slate Contemporary Art and Design Gallery. Blue Photography by Hiroko To. Through April 15. 4770 Telegraph Ave., Oakland.

[illegible]. Impressions From the OCA(C) Print Shop: The Berkeley, The Not So Famous, and The Totally Unknown Work by [illegible] with the California College of the Arts. Through April 10. 385 29th St., Oakland. 510-452-4011. StudioQuercus.com.

[illegible] Gallery. Aboveground New work by Mayumi Hamanaka. Through April 10. 560 2nd St., Oakland. 510-839-2787. SwarmGallery.com.

[illegible] Center. Here and There Paintings by Matthew Wolfe. Through May 13. 320 Stephens Hall, UC Berkeley, Berkeley. 510-643-9677. TownsendCenter.Berkeley.edu.

Tran Gallery. Salt of the Earth Work by [illegible] MacKenzie, Robert [illegible] and [illegible]. March 29-April 31. 1812 Fifth St., Berkeley. 510-[illegible]. TranGallery.com.

[illegible] Gallery. [illegible] May I Sculpture by [illegible]. Through May 1. 895 [illegible], Berkeley. 510-527-1214. [illegible]

MUSEUMS

Alameda Museum. The Tao of Metal New sculpture by Tang Lin. Through March 30. Free. 2324 Alameda Ave., Alameda. 510-521-1233.

Berkeley Art Museum. [illegible] An artistic exploration of corporate branding, with work by Jeff [illegible]. Through Nov. 20. [illegible] Paintings by [illegible] Hofmann. Through June 30. Free-$10. [illegible] of the Past: [illegible] Chinese paintings from the 13th through 17th centuries. Through June 20. Free-$10. [illegible] A retrospective of the mid-century [illegible] work. Through April 10. Free-$10. [illegible] Looking at Whistler Retrospective of the master's [illegible], James McNeill Whistler's work. Through April 3. Free-$10. [illegible] Contemporary [illegible] includes sculpture and furniture [illegible]. Through Nov. 30. [illegible]: A Variation on the Powers of Ten [illegible] multidisciplinary residence project by Amy Franceschini and Michael Swaine and based on the 1977 documentary film *Powers of Ten*. Through April 26. Free-$10. [illegible] and Then [illegible] expressionist and minimalist works from the 20th and 21st centuries, by [illegible], Helen Frankenthaler and Adolph Gottlieb. Through April 17. Free-$10. 2626 Bancroft Way, Berkeley. 510-642-0808. BAMPFA.Berkeley.edu.

[illegible] Museum of Anthropology. From the [illegible] Hand From the permanent collection, a selection of works from China, Egypt, and Peru, plus [illegible] in Africa, North America, and the Mediterranean. Daily. [illegible] The "visible storage" exhibition showcases some 500 objects from the museum's collection of native Californian cultures. Daily. [illegible] Hall, Berkeley. 510-643-7648. HearstMuseum.berkeley.edu.

[illegible] of [illegible] Art. [illegible] A celebration [illegible]. Daily. [illegible] Art group show. Daily. 2008 Chapman St., Oakland. 510-[illegible]

Lawrence Hall of Science. Science on a Sphere (SOS) New permanent exhibit featuring an animated globe. Watch hurricanes form, tsunamis sweep across the oceans, and sky lights glow around the planet. Daily. $4, $9, $11. 1 Centennial Dr., Berkeley. 510-642-5132. LawrenceHallofScience.org.

[illegible] L. Magnes Museum. Projections Multimedia works from the museum's extensive collections of archival, documentary, and experimental films. Daily. **Memory Lab** Interactive installation. Museum visitors to [illegible] digital family albums and exhibitions based on their own [illegible], photographs, and memories. Daily. 2911 Russell St., Berkeley. 510-549-6950. Magnes.org.

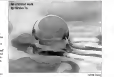
Oakland Museum of California. Splendors of Faith/Scars of Conquest: The Arts of the Missions of Northern New Spain, 1600-1821 Exhibition of art and artifacts from mission churches in what is now the Southwestern US, California, and Mexico. Through May 29. Free with museum admission. Free-$12. 1000 Oak St., Oakland. 510-238-2200. MuseumCA.org.

Pacific Pinball Museum. Historic Pinball Exhibit With 85 woodrails and 20 wedgeheads from Larry Zartarian's collection, plus games representing early pinballs, from the collection of the Museum, Dan Miller, and Michael Schiess. Daily. $15, under 12. [illegible] Alameda. 510-205-6959. PacificPinball.org.

PICKS

Arasta, To and Frizzell Ratcliff

Three [illegible] focus on the lyrical and spiritual. **Salma Arasta** is showing semi-abstract paintings and sculptures in ***Words and Wisdom: Lyrical Arabic Images and Calligraphy*** through Mar. 28 at the **Islamic Cultural Center of Northern California** (1433 Madison St., Oakland). 510-219-2432 or ICCNC.org. **P. K. Frizzell**'s ***Inside Out*** x [illegible] assemblages and **Mary Curtis Ratcliff**'s ***Encounters with Light*** mixed-media works employ photographic imagery, but transcend the snapshot sensibility with their complex visual structures (Frizzell's "Inside Out Four Times," "Rubberband Ball with Circles") and poetic evocations of time and place (Ratcliff's "Reykjavik Stoplight 2," "Bellini") through Mar. 26 at **Mercury 20 Gallery** (475 25th St., Oakland). 510-701-4388 or www.MercuryTwenty.com. Finally, **Hiroko To**'s ***Blue*** macrophotographs, untitled, of tropical flowers, watered silk fabric, and crystalline droplets (actually glass marbles, or air bubbles in glass) explore meditative states through April 15 at **Slate Contemporary** (4770 Telegraph Ave., Oakland). 510-652-4085 or SlateArtandDesign.com. *— DeWitt Cheng*



An untitled work by Hiroko To.

DeWitt Cheng

Dreamtime

Originally, ***Dreamtime*** referred to Australian aborigines' notion of Creation: the descent of totemic beings from spiritual realms into plants, animals, and humans tasked with maintaining the cosmos through ritual, song, dance and art. East Bay photographers **Aimée Friberg** and **Tabitha Soren** explore a contemporary version of art as dream with their fragmentary, softly focused views of poetic subject matter: [illegible] images that hint at mysterious narratives à la Cindy Sherman and Ralph Gibson. Friberg's views of water and dawn ("This Autumn I Swear"), foggy landscapes, horses' haunches ("The New Young"), and deceased factory worker ("Shipyard February [From Lost Film Stills]"), and Soren's nocturnes, either unpopulated ("You Come to Mind") or featuring enigmatic activities ("You Call That Dark?"), posit a universe that is radiantly beautiful even if no spiritual authority spills the esoteric beans for us. *Through April 1 at* **Branch Gallery** (450 23rd St., Oakland). 415-577-7537 or Branch.Bayvan.org. *—D.C.*

2010–2011 SEASON

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Berkeley Symphony

Hear operatic masterworks by Benjamin Britten led by Maestro Lorin Maazel who has personally chosen every cast member from the the opera world's most exciting young singers.

The Rape of Lucretia
Thu, March 24, 8 pm & Fri, March 25, 8 pm
Zellerbach Hall

Lucretia is the last honorable woman remaining as Ancient Rome descends into depravity and corruption threatens all around her. Written in 1946, Britten's first chamber opera included some of his most ravishingly beautiful music.

Albert Herring
Sat, March 26, 8 pm & Sun, March 27, 3 pm
Zellerbach Hall

A true comic opera with a lightness of touch rarely found in Britten's work. Castleton's charming production features a Bay Area favorite, Nancy Gustafson as Lady Billows. The score sparkles with some of the composer's wittiest music.

For full casting details, visit calperformances.org

Alvin Ailey American Dance Theater

JUDITH JAMISON, ARTISTIC DIRECTOR
Masazumi Chaya, ASSOCIATE ARTISTIC DIRECTOR
Robert Battle, ARTISTIC DIRECTOR DESIGNATE

Tue–Sun, March 29–April 3, Zellerbach Hall

The incomparable Ailey company celebrates the 50th anniversary of Alvin Ailey's landmark *Revelations*.

Program A (3/29, 4/1 and 4/3): Huggins: *Anointed*, music by Moby and Sean Clements (**Bay Area premiere**); Battle: *The Hunt*, music by Les Tambours du Bronx (**Bay Area premiere**); Ailey: *Cry*, set to music by Alice Coltrane, Laura Nyro and Chuck Griffin; *Revelations*

Program B (3/30, 4/2 mat): Battle: *In/Side*, set to music by Dimitri Tiomkin, sung by Nina Simone; Jamison: *Forgotten Time*, music by Le Mystere des Voix Bulgares; Ailey: *Three Black Kings*, music by Duke and Mercer Ellington (**Bay Area premiere**); *Revelations*

Program C (3/31, 4/2 eve): Holder: *The Prodigal Prince*; Ailey: *Memoria*, music by Keith Jarrett; *Revelations*

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Sarah Silverman
Mon, April 11, 8 pm, Zellerbach Hall

Comedian, actress, and writer Sarah Silverman brings her "aggressively silly, button-pushing comedy style" (*New York Times*) to Zellerbach Hall. She'll perform her trademark stand-up comedy, play a little guitar, and read excerpts from her first book, *The Bedwetter: Stories of Courage, Redemption, and Pee*.

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THEATER & DANCE

COMEDY

Andrew Rice Day Fri., March 25, 7:30 & 9:30 p.m.; Sat., March 26, 7 & 9:30 p.m. $40-$50, two-item minimum. Tommy T's Comedy Steakhouse, 5104 Hopyard Rd., Pleasanton. 925-227-1800. TommyTs.com.

Bo Fonzy With local [illegible] hosted by Christopher [illegible] and Sammy B. [illegible] Tuesdays, 7 p.m. Free. The New Parish, 579 18th St., Oakland. TheNewParish.com.

Bon Fabbeau With Amy Miller, [illegible] Lee, and Candy Churillo, plus other guests. Wed., March 30, 8:30 p.m. Free. McNally's Irish Pub, 5352 College Ave., Oakland. 510-655-3929.

Comedy Brains: Beth Lisick, Keith Lowell Jensen and Casey Ley Sat., March 26, 8:30 p.m. $15-$50. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-4949. TheMarsh.org.

Comedy by Michael Fourth Saturday of every month, 8 p.m. $10-$25. Englander Sports Pub, 101 Parrott St., San Leandro. 510-357-3571. EnglanderPub.com.

The Comedy Grab Bag With fifteen professional and amateur comics doing 5-to-10-minute sets. Thursdays, 7:30-9 p.m. $5, plus two-item minimum. [illegible] Comedy Lounge, 6503 Regional St., Dublin. 925-264-4413. [illegible]Comedy.com.

Comedy Open Mic Sign-ups at 5:30 p.m.; each comic gets 4-5 minutes. Mondays, 7 p.m. $5. Tommy T's Comedy Forest, 5104 Hopyard Rd., Pleasanton. 925-227-1800. TommyTs.com.

Jim Curry Thu., March 24, 7:30 p.m., $15-$20, plus two-item minimum. Tommy T's Comedy Steakhouse, 5104 Hopyard Rd., Pleasanton. 925-227-1800. TommyTs.com.

Jeff Applebaum With Joe Wicklar, Tennise Davis, and others. Thu., March 24, 8 p.m.; Fri., March 25, 8 & 10 p.m.; Sat., March 26, 8 & 10 p.m. $6-$10. Mac Pond's Irish House, 1520 Broadway, Oakland. 510-444-7171. MacPondsIrish-House.com.

Jokes 'n Jazz Sign-ups at 6:30 p.m., show at 7 p.m. Fourth and Second Friday of every month, 6:30-9 p.m. Free. Woody's Cafe, 1841 Park Blvd., Oakland. 510-893-8181. WoodysCafe.weebly.com/jokes.htm.

Marga's Funny Mondays Ongoing stand-up and variety showcase featuring a rotating cast of comedians and hosted by local comedian Marga Gomez. Mondays, 8 p.m. $10. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-4949. TheMarsh.org.

The Other Cafe Comedy Showcase with Don Gavin, Will Durst, and Geoff Bolt, written by Arthur Gaus. Fri., March 25, 8 p.m. $24.50-$27.50. Freight & Salvage Coffeehouse, 2020 Addison St., Berkeley. 510-644-2020. TheFreight.org.

Reggie Todd With Pepe Ortiz and Pete Martin. Sat., March 26, 8 p.m. $15 advance, $15-$23 at the door. Englander Sports Pub, 101 Parrott St., San Leandro. 510-357-3571. EnglanderPub.com.

Saturday Night Comedy with [illegible] Ralph, Mark "Ian Sheeter" Kessler, and Johnny Steele Featuring a rotating lineup of other performers. Saturdays, 8 p.m. $15-35 sliding scale, $50 reserved seats. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-4949. TheMarsh.org.

LIVE VARIETY

Tianjin Dragon Acrobats The Chinese touring company [illegible] an evening of kung fu and acrobatics. Directed by Danny and Angela Chang. Fri., March 25, 7:30 p.m., $13-$42. Bankhead Theater, 2400 First St., Livermore. 925-373-6800.

THEATER & PERFORMING ARTS

Free Range Thinking Solo show written by and starring Robert Dubac. Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through April 9. $25-$50. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-4949. TheMarsh.org.

Narnia: The Lion, The Witch and The Wardrobe Musical fantasy based on the C.S. Lewis novel. Written by Jules Tasca, Thomas Tierney and Ted Drachman; directed by Jon Tracy and Amy Dubac. First Sunday of every month, 11 a.m. & 2:30 p.m.; Saturdays, 2 & 8:30 p.m.; Thursdays, Fridays, 7:30 p.m. Continues through April 3. $15-$30. Julia Morgan Center for the Arts, 2640 College Ave., Berkeley. 510-845-8542. JuliaMorgan.org.

The Marriage of Bette & Boo Dark comedy about the joys — and trials — of marriage. Written by Christopher Durang, directed by [illegible] and Peter Budinger, starring [illegible], and others. Starting March 25. Fridays, Saturdays, 8 p.m.; Sun., April 3, 2 p.m.; Sun., April 10, 2 p.m. Continues through April 10. $20. Point Richmond Masquers Playhouse, 105 Park Pl., Richmond. 510-232-3888.

Not a Genuine Black Man One-man show written and performed by Brian Copeland. Thursdays. Continues through March 31. $20-35 sliding scale or $50 reserved seats. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-4949. TheMarsh.org.

Romeo and Juliet Impact Theatre's [illegible] of the classic tragedy, directed by Melissa Hillman. Thursdays-Saturdays. Continues through April 2. $20. La Val's Subterranean Theatre, 1834 Euclid Ave., Berkeley. 510-464-4468.

Ruined Pulitzer prize-winning drama about Congolese women. Written by Lynn Nottage, directed by Liesl Tommy, and starring Oberon K. A. Adjepong, Carla Duren, Wandachristine, and others. With various discussions, discounted nights, and other special events, see BerkeleyRep.org for full schedule. Wednesdays, Sundays, 7 p.m.; Thursdays, Saturdays, Sundays, 2 p.m.; Tuesdays, Thursdays-Saturdays, 8 p.m. Continues through April 10. $34.50-$73. Berkeley Repertory Theatre, 2025 Addison St., Berkeley. 510-647-2949. BerkeleyRep.org.

Singing at the Edge of the World Chinese-style "musical memoir" about Randy Rutherford [illegible]. Written and performed by Rutherford, directed by David Ford. With captioning for the hearing-impaired on the March 12, 19, and 26 matinees. Saturdays, 5 p.m.; Thursdays, Fridays, 8 p.m. Continues through April 16. $15-$50. The Marsh Berkeley at Gaia Arts Center, 2120 Allston Way, Berkeley. 510-644-4949. TheMarsh.org.

Twelfth Night Shakespeare's classic, directed by Julianne Reeve and produced by Subterranean Shakespeare. Mon., March 28, 7:30 p.m. $8. Berkeley Unitarian Universalist Fellowship, 1924 Cedar St., Berkeley. 510-841-4824. UUCB.org.

The Unpredictable Zones of Fun Interactive, multisensory performance piece featuring "[illegible] performance artist" Frank Marsh. Bring musical instruments if you have them. Sat., March 26, 8 p.m.; Sat., April 23, 8 p.m. Free. Temescal Arts Center, 511 48th St., Oakland. 510-923-1074. TemescalArtsCenter.org.

PICKS

Alvin Ailey American Dance Theater

It's a big year for the **Alvin Ailey American Dance Theater**. Along with performing its uniquely American brand of modern dance from coast to coast, the company is passing the creative torch from Judith Jamison to new artistic director Robert Battle — and celebrating the fiftieth anniversary of *Revelations*, a piece so beloved that it closes every show. Ailey brings a superb assortment of repertory gems and premieres to **Zellerbach Hall** (Bancroft Way at Dana St., Berkeley) Tuesday through Sunday, Mar. 29-April 3. The three programs include new pieces like *Anointed* with music by Moby and Sean Clements; Jamison's renowned 1971 solo *Cry*; and Geoffrey Holder's magnificent Haitian-themed *The Prodigal Prince*. Visit the web site to see the programs by date — it won't be easy to choose. Tuesday-Friday 8 p.m.; Saturday 2 p.m. and 8 p.m.; Sunday 3 p.m. $34-$92. 510-642-9988 or CalPerformances.org. — *Claudia Bauer*

Ruined

It's perfectly natural to feel some apprehension upon hearing the premise of *Ruined*, **Lynn Nottage**'s Pulitzer Prize-winning play about rape and genital mutilation in war-ravaged Congo. But the theme is more a scaffold than a plot device, and it's fairly cryptic in the play. Women who suffer the worst atrocities of war are "ruined," and it's up to us to divine what the term means. The play's linchpin — a brassy no-nonsense matriarch named Mama Nadi (Tonye Patano) — runs a brothel that also serves as a safe haven for women refugees. That premise requires a little suspension of normal morals, but it's borne out in the drama of the play. Nadi's prostitutes have their own room where they read fashion magazines and paint each other's nails. They get fed. To a degree they're protected. Ambiguously drawn, Nadi is both an exploiter and a protector, with a tender, sensual side that she can't always conceal — though it's apparent when she swoons over a box of Belgian chocolate or flirts with a salesman (the excellent Oberon K.A. Adjepong). *Ruined* benefits from shrewd direction by **Liesl Tommy** and a profusely detailed set by Clint Ramos. Through April 10 at **Berkeley Repertory Theatre** (2025 Addison St., Berkeley). $17-$73. BerkeleyRep.org. — *Rachel Swan*

THEATER REVIEW

MEDIA IS THE MESSAGE

And Robert Dubac is just the emissary

By Rachel Swan

Robert Dubac is gifted, but his jokes feel old

Not for nothing does comedian **Robert Dubac** pose for publicity photos with a piece of duct tape over his mouth. He takes pleasure in being a provocateur and claiming that the world is trying to censor him. "Offensive" is his favorite self descriptor — next to, well, "funny." "Do I think too much, or too little?" he asks audience members at the beginning of his one-man show *Free Range Thinking*. It's a sincere question, rather than a rhetorical one. Staring into the auditorium at **The Marsh Berkeley** last Saturday, Dubac knotted his features into the wisest, world-weariest expression he could muster. "I don't know," he said.

The title *Free Range Thinking* is apropos of Dubac's rambling, stream-of-consciousness style. It's entirely pre-written — he says as much, warning us that the script contains F bombs. But it has the flow of free-associative thought. During the first scene, Dubac stands inside a box (OMG, metaphor alert!) flipping through what appears to be *The New York Times* — judging from the typeface, at least. Behind him lies a blackboard with a huge question mark scrolled across the front. When Dubac finally turns to us, he looks comically disoriented, like a guy who accidentally walked onto the wrong movie set. He launches into a rather weird anecdote about having his identity stolen, which apparently resulted in some form of amnesia. The implication is that he'll have to learn a whole new set of beliefs and values by imbibing the contents of a newspaper.

That might not be obvious right away, but it doesn't take long for Dubac to veer into lecture mode. He believes that the age of free will being overruled; individual thought has become troublingly passé. It's an old notion — Marcuse had a similar if slightly more elaborate thesis in *One Dimensional Man* — but Dubac roots it firmly in contemporary trash culture. What gets him hot under the collar isn't the amorphous evil of capitalism, or the clear-cut evil of social repression. It's the boob tube. Specifically, it's *Jersey Shore*, Fox News, advertisements, the Oprah Winfrey Network, *Dancing with the Stars*, Glenn Beck, *The O'Reilly Factor*, social networking, Google, and all forms of tabloid television. All this schlock is stultifying our critical faculties, Dubac argues. It's ensuring that the average American adult has the vocabulary of a ninth grader. It's giving us brain damage.

Show Details
Through April 9 at The Marsh Berkeley (2120 Allston Way, Berkeley). $15-$35. TheMarsh.org

Such doomsayer rhetoric had its place and time — namely, in the 1970s. At this point, Dubac can't help but seem a bit like an old fuddy-duddy. Sure, *Jersey Shore* revels in schlock. But to say it's representative of all American television reveals that Dubac probably doesn't watch much TV. His arguments wouldn't go over that well with a younger audience. Fortunately, he doesn't have to worry that much, since the vast majority of theater-goers came up well before Showtime and HBO made TV a respectable medium. And in Berkeley, a 65-minute monologue against passive consumption will never get old.

Not to mention that the real entertainment value of *Free Range Thinking* isn't the message per se, but the way it's delivered. Dubac speaks with the careful, moderate intonation of a public radio host; his narrow face and handsome, weathered frame lend to the overall professional air. And when he hits on a point of particular importance, he can't help but get excited. For instance, the joke about how we can instantaneously direct message Jesus, via Facebook. It's actually pretty easy, Dubac assures. Just punch "Jesus H. Christ" into your search engine. Apparently you'll recognize the profile pic.

Perhaps that nice bit of blasphemy justifies the "offensive material" classification. It really shouldn't. Dubac points out that it's hard to carry 65 minutes of political humor without going a little blue, and he isn't above grabbing his crotch for laughs, or uttering a few fuck words. He also has an imaginary conversation with a seven-year-old nephew, to whom he must explain the concept of "bullshit." (It has manifold semantic possibilities.) Yet the show is fairly clean, overall. There's a bit of edge when Dubac starts promulgating fake Swiftian proposals, about how we should export our bums to foreign countries (in exchange for immigrants) or how an execution could also be defined as a "ninety-fourth trimester pregnancy termination." He also consults "the voice of reason," and passes through a magic door that promises "truth" and "knowledge" on the other side. In other words, it's nothing that a progressive Berkeley audience couldn't stomach.

If you're considering *Free Range Thinking* for a Saturday night date, don't do it for substantive content. Most of the jokes are old — he has one about a woman mugger taking 70 cents on the dollar, for instance — and the tone often feels stentorian. If you don't like being on the receiving end of a monologue, then Dubac isn't the guy for you. That said, he's still a gifted entertainer, capable of vocal impersonations and a few magic tricks. Perhaps the most dazzling part of the show is when he tears up a newspaper and puts it back together. There's hope for mass media, after all. ●

Rachel.Swan@EastBayExpress.com

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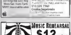

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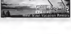

LECTURES & LIT

Sipping in Sicily

Travel writer Robert Camuto pays homage to an ancient island's wines.

Julius Caesar wanted to build a bridge linking Sicily to the Italian mainland. Two thousand years later, Prime Minister Silvio Berlusconi intends to make that wish come true.

Robert Camuto hopes he doesn't. The travel writer spent more than a year touring Sicily's historic vineyards, markets, and kitchens while researching his new book ***Palmento: A Sicilian Wine Odyssey***. Sicily's separateness makes it "a dramatic, magical place," said Camuto, whose 2008 book *Corkscrewed: Adventures in the New French Wine Country* won two prestigious wine-writing awards, the Prix du Clos de Vougeot and the Prix Jean Carmet.

Robert Camuto

"I love Italy, but have watched in recent years as much of Italy has lost a lot of its soul and traditions," Camuto said. "This hasn't happened yet in Sicily — in much of the south of France — as well as Italy — traditions are being buried by modern life and supermarkets and convenience.

"In Sicily, change has been slow, and I find that people still live life as it should be lived, with a pace and an appreciation that comes from the heart," continued Camuto, whose reading at **Mrs. Dalloway's** (2904 College Ave., Berkeley) on Thursday, March 24, will be followed immediately by a Sicilian wine tasting at **Oliveto** (5655 College Ave., Oakland), where wines will be available for purchase by the glass.

"Talk about *Eat, Pray, Love*. To me, in Sicily they all happen at once, like the time I ate just-made ricotta in the middle of a snowstorm on Mt. Etna," Camuto said. "I will never forget the moment because there was something nourishing at all levels: physical, emotional, and spiritual."

From a glass of ruby-red Fontanelle that smelled faintly of anchovies to a UC Berkeley graduate making organic red wines on Mt. Etna to the latest chapter in "the long and tragic story of Marsala," *Palmento* is a loving testament to a land and livelihood that are at once rugged and fragile. "Sicily is unique in the sheer diversity of its wine terroirs and indigenous grapes," Camuto explained. "The best wines don't taste at all like what you expect from southern wines. They are long and elegant and not at all heavy. ... In terms of winemaking techniques, you can find everything from traditional *palmenti*" — the old stone winemaking huts for which this book is named — "to small artisanal producers to large state-of-the-art wineries. Arianna Occhipinti's COS is Italy's number-one producer making wines in clay amphorae as the ancient Greeks and Romans did."

A New York-born second-generation Italian American with Sicilian ancestral roots, Camuto moved in 1979 to San Francisco, where he became a pop-culture journalist, covering the new wave and punk scenes. Those days spent interviewing the likes of Charles Bukowski and Deborah Harry were more hectic but no less intriguing than his months on windswept Sicilian shores and slopes, which have "no gift shops with T-shirts and ball caps and souvenir wine glasses — not yet anyway."

Caesar notwithstanding, Camuto dedicated his book "to the hope that Sicily remains an island." 7:30 p.m., free. MrsDalloways.com or Oliveto.com/OurCommunity

— Anneli Rufus

LECTURES

Andrea Ghez: "The Galactic Center: Unveiling the Pulse of our Galaxy" The UCLA astronomy professor discusses new research on a supermassive black hole at the center of the universe. Wed., March 30, 5-6 p.m. free. Sibley Auditorium, Bechtel Engineering Center, Berkeley. 510-642-6000.

Discussion: "Crossing Zero: The AfPak War at the Turning Point of American Empire" Authors Paul Fitzgerald and Elizabeth Gould discuss their recent book. Anthony Gregory and [illegible]. Followed by a question-and-answer session and a book signing. Sat., March 26, 6-7:30 p.m. $5-$10. Islamic Cultural Center of Northern California, 1433 Madison St., Oakland.

James Carroll: "Jerusalem, Jerusalem: How the Ancient City Ignited Our Modern World" Wed., March 30, 7:30 p.m. $10-$12. First Congregational Church of Berkeley, 2345 Channing Way, Berkeley. 877-848-3188.

Jesús Emilio Tuberquia: "Community in Times of War" The leader of the nonviolent Colombian San José Peace Community shares his story. Mon., March 28, 7-9 p.m. free. Berkeley City College, 2050 Center St., Berkeley. 510-981-2800. Peralta.edu

Lisa Taylor: "Your Farm in the City: An Urban-Dweller's Guide to Growing Food and Raising Animals" The urban gardener shares tips and tricks from her new book. Fri., March 25, 7:30 p.m. free. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com

Novella Carpenter: "Farm City" The journalist, author and urban farmer discusses her work. Sat., March 26, 2-4 p.m. free. Hayward Public Library, 835 C St., Hayward. 510-293-8685. Library.Hayward-ca.gov

Randi Weingarten: "Teachers' Unions vs. The State" The President of American Federation of Teachers discusses the strained relationship between unions and government. Mon., March 28, 6:30 p.m. $7-$22. Veterans Memorial Building, 3780 Mt. Diablo Blvd., Lafayette. 925-283-1153. VeteransMemorialLafayette.org

Richie Unterberger: "Won't Get Fooled Again: The Who from Lifehouse to Quadrophenia" The author and music historian gives a multimedia presentation tracing the seminal band's post-*Tommy* journey. Fri., March 25, 7:30 p.m. free. Pegasus Books Downtown, 2349 Shattuck Ave., Berkeley. 510-649-1320. PegasusBookstore.com

Erin Hart: "Coming Home to Passion" The marriage and family therapist unveils her new book, which is about the lasting legacies of child abuse. Sun., March 27, 3 p.m. free. Diesel, A Bookstore, 5433 College Ave., Oakland. 510-653-9965. DieselBookstore.com

Sunday Evening Meditation and Awareness Series A four-week series of nondenominational talks and meditation, facilitated by local authors and spiritual leaders. Sundays, 7-9 p.m. Continues through June 12. $10 suggested donation. Berkeley Unitarian Universalist Fellowship, 1924 Cedar St., Berkeley. 510-841-4824. UUCB.org

LITERARY EVENTS

Bilingual Storytimes for Children Mondays, 11:30 a.m. free. Hayward Public Library, 835 C St., Hayward. 510-293-8685. Library.hayward-ca.gov

Dimond Library Book Discussion Group A monthly literary circle for adults. Fourth Monday of every month, 6:30-8 p.m. Oakland Public Library Dimond Branch, 3565 Fruitvale Ave., Oakland. 510-238-3691. OaklandLibrary.org

Elisabeth Eskridge, Thacher Hurd and Marissa Moss The children's book authors celebrate the release of their respective books *Dodging Summer*, *Bongo Fishing*, and *Nurse, Soldier, Spy: The Story of Sarah Edmonds, a Civil War Hero*. Sun., March 27, 1 p.m. free. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210. GreatGoodPlaceForBooks.com

Kensington Library Book Club This month: *Crime and Punishment* by Fyodor Dostoevsky. Fourth Monday of every month, 7 p.m. Kensington

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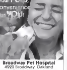

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PICKS

Zoe Fitzgerald Carter

Busy with her own family in the Bay Area, **Zoe Fitzgerald Carter** faced a heavy emotional challenge when her mother — an elegant intellectual increasingly disabled by Parkinson's Disease — decided to end her own life. Carter's memoir ***Imperfect Endings***, which she discusses at **Books Inc.** (1344 Park St., Alameda) on Thursday, Mar. 24, examines the author's relationships with her siblings and parents, as well as the meanings of loyalty and love. 7:30 p.m. free. BooksInc.net — *Anneli Rufus*

Lisa Taylor

It's happening all over the world: Abandoned or long-ignored urban property is being transformed into fruitful agricultural land. At **Mrs. Dalloway's** (2904 College Ave., Berkeley) on Friday, Mar. 25, **Lisa Taylor** presents ***Your Farm in the City: An Urban Dweller's Guide to Growing Food and Raising Animals***. Taylor is the education program manager for Seattle Tilth, a nonprofit that teaches urban dwellers how to grow organic food. 7:30 p.m. free. MrsDalloways.com — *A.R.*

James Carroll

For centuries, a glorious "City on a Hill" has been cited in the political speeches of Western leaders. But which city is that? At the **First Congregational Church of Berkeley** (2345 Channing Way, Berkeley) on Wednesday, Mar. 30, *Constantine's Sword* author **James Carroll** discusses his new book ***Jerusalem, Jerusalem: How the Ancient City Ignited Our Modern World***, which re-examines the Knights Templar, Christopher Columbus, the Yom Kippur War, and more. 7:30 p.m., $0-$15. BerkeleyArts.org — *A.R.*

Richie Unterberger

Even some of The Who's staunchest fans have never heard of *Lifehouse*, the classic band's other rock opera. Created post-*Tommy* and originally titled *Bobby*, it was intended to be huge — but fate had other plans for the project, as revealed by Bay Area rock historian **Richie Unterberger**, who discusses his new book ***Won't Get Fooled Again: The Who from Lifehouse to Quadrophenia*** at **Pegasus Books** (2349 Shattuck Ave., Berkeley) on Friday, Mar. 25. 7:30 p.m. free. PegasusBooks.com — *A.R.*

Branch Library, 31 Arlington Ave., Kensington. 510-524-3043.

Max Wolf Valerio and Marc Dimeled Reading from their respective poetry collections. Tue., March 29, 7:30 p.m. free. Pegasus Books Downtown, 2349 Shattuck Ave., Berkeley. 510-649-1320. PegasusBookstore.com.

Melrose Branch Book Discussion Group Fourth Monday of every month, 6 p.m. Oakland Public Library, Melrose Branch, 4805 Foothill Blvd., Oakland. 510-535-5623. OaklandLibrary.org.

OPL Golden Gate Wine Discussion Group Come share your enjoyment of reading with others in this community. Fourth Monday of every month, 6:30 p.m. Oakland Public Library, Golden Gate Branch, 5606 San Pablo Ave., Oakland. 510-597-5021. OaklandLibrary.org.

Piper Kerman Reading from her memoir *Orange is the New Black: My Year in a Woman's Prison*. Thu., March 24, 7 p.m. free. A Great Good Place for Books, 6120 LaSalle Ave., Oakland. 510-339-8210. GreatGoodPlace forBooks.com.

Robert Camuto Presenting his memoir *Palmento: A Sicilian Wine Odyssey (At Table)*. Thu., March 24, 7 p.m. free. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222. [illegible]

Zoe [illegible] and Ahmed Farmer Reading from their respective poetry collections. Wed., March 30, 7:30 p.m., free. Moe's Books, 2476 Telegraph Ave., Berkeley. 510-849-2087. MoesBooks.com.

Oakland Books We Love Club members take turns discussing a book that inspires them. Led by Cyndi Clymer. Last Wednesday of every month, 12:30 p.m. $5 suggested donation. Unitarian Universalist Church, 1 Lawson Rd., Berkeley. 510-525-0302. UUCB.org.

Spring Warren Signing and discussing her memoir *The Quarter-Acre Farm: How I Kept the Patio, Lost the Lawn, and Fed My Family for a Year*. Fri., March 25, 7 p.m. free. Books Inc., 1760 Fourth St., Berkeley.

Tracy Seeley Presenting her memoir *My Ruby Slippers: The Road Back to Kansas*. Sat., March 26, 8 p.m. free. Mrs. Dalloway's, 2904 College Ave., Berkeley. 510-704-8222. MrsDalloways.com.

Unafraid Spring: Poetry for the Earth, the Seasons, & Justice With an open mic on environmental issues, followed by poetry readings by Vincent Goodrich, Dave Bellenger, Raheel Jessie Gonzalez, Lettie Long Bay, [illegible]. Sun., March 27, 6:30 p.m. $4-$8 sliding scale, no one turned away. Ecology Center, 2530 San Pablo Ave., Berkeley. 510-548-2220. EcologyCenter.org.

Zoe Fitzgerald Carter Reading from her memoir, *Imperfect Endings*. Thu., March 24, 7:30 p.m. free. Books Inc., 1344 Park St., Alameda. 510-522-7227. BooksInc.net

More Listings Online

Get info about dozens more literary events at EastBayExpress.com or m.EastBayExpress.com

PUBLIC INTEREST

Elder's Guild A group for elder [illegible] interested in creating a support system [illegible] exploring conscious aging. Second and Fourth Sunday of every month, 1:30-4 p.m. free. North Berkeley Senior Center, 1901 Hearst Ave., Berkeley. 510-981-5190.

Free Book Exchange Give and get free books of all genres. Saturdays, Sundays, 9 a.m.-8 p.m. free. Bay Area Free Book Exchange, 10520 San Pablo Ave., El Cerrito. 510-520-1041.

SPOKEN WORD

The Berkeley Poetry Slam Hosted by Charles Ellik, Benny Pett. Music by 5 Third Mic. Wednesdays, 8 p.m. $7. Starry Plough, 3101 Shattuck Ave., Berkeley. 510-841-2082. StarryPlough-Pub.com.

Oakland Poetry Slam and Open-Mic Open-mic and poetry competition hosted by Daniel and Dahled Jeffries, with DJ Mr. S. Fourth Thursday of every month, 8 p.m. $7-$10. Club Brick, 135 12th St., Oakland. 510-788-0404.

The Romance Event Comedy variety show hosted by [illegible]. Last Wednesday of every month, 7:30-10 p.m. $7. Make-Out Room, 3225 22nd St., San Francisco. 415-647-2888. MakeOutRoom.com.

Tell It on Sunday Monthly series celebrating the art of storytelling, with a different musical guest each month. Tue., March 29, 7:30 p.m. Tue., April 26, 7:30 p.m. Tue., May 31, 7:30 p.m., $10-$18. The Marsh Berkeley at Gala Arts Center, 2120 Allston Way, Berkeley. 510-644-4540. TheMarsh.org.

Thursday at Book Soul She draws, paints, recites, [illegible] on Berkeley. Multicultural Carole Dunnel reads her poetry at the Mediterranean Cafe with Daniel Johnson, [illegible] awakening in the Book. An open mic follows, [illegible] by Book Soul. Debra Grace Khattab, and Jeremy Marsh Sangol. 7 p.m. Thursdays, 8 p.m., free. AngelFire.com/poetry/wordbeat. Mediterraneum Cafe, 2475 Telegraph Ave., Berkeley. 510-549-1128.

Written Word Art Open-Mic Night Poets, songwriters, storytellers and all other writers are invited to share their work. Arrive early to sign up. Second and Fourth Friday of every month, 7:30 p.m., free. [illegible] WrittenWordArt.com. Zocalo Coffeehouse, 645 Bancroft Ave., San Leandro. 510-569-3130. ZocaloCoffeehouse.com. ■

AQUARIUM AGE

UNCERTAINTY IS THE NEW CERTAINTY

For the week of March 23-29, 2011

By Ralfee Finn

Don't be dismayed if you can't relax this week. The planets continue to align in unsettling combinations, and life on Earth continues to unfold in an equally erratic rhythm. Patience is key to handling this tumult, particularly patience with those less able to cope with anxiety about what's going to happen next. I often think that spiritual health means learning to live comfortably in a state of uncertainty. It's hard to live that way all the time, but this week, as Uranus' entry into Aries continues to stir surprising developments, staying open and flexible is the best way to manage the intensity of change.

There are only two important astral news items this week: (1) Mercury goes retrograde on March 30, and (2) Uranus continues its entry into Aries. We all know the drill on Mercury Retrograde, but just in case a new convert is tuning in, here are the basics. Mercury symbolizes all things related to communication and travel, and when it seemingly turns around and retraces its path, all those areas of life appear to work in reverse. The best way to handle Mercury Retrograde is to back up your computer now — as in today. Also, if you are making travel plans, try to have all your arrangements fixed by March 27. The three days before a retrograde can be a little sticky, and so can the three days after Mercury goes Direct on April 23. The most important advice for Mercury Retrograde is to not initiate new plans and projects during that phase. Mercury Retrograde is best spent reviewing what's already in motion and refining those plans.

Uranus' entry into Aries is a far more complex subject than Mercury Retrograde. While we know that Uranus is volatile and unstable, very few of us would have predicted the 8.9 earthquake in Japan or a nuclear meltdown as symbols of its explosive intensity. Uranian events do challenge nervous systems to stay steady in the midst of change, but the magnitude of this change is hard to bear. We are no longer a planet of isolated countries, cut off from events that happen thousands of miles away and to someone else. We are a global system, an ecological web of interconnected systems that register cause and effect almost instantaneously. This means, among many other things, that we can feel each other's crises as they happen, and the emotional toll is palpable. It shows itself in small things — in minor anxiety attacks about seemingly insignificant details. Many of us don't need to experience a tsunami to feel the fear, grief and loss set in motion by that disastrous wave. Don't misunderstand: Those of us not directly affected are not experiencing the same degree of loss. But for many, the sheer idea that life could change so violently in an instant — and the realization that we are not in control of our planet — can have a tremendous emotional effect.

This week, as you attempt to cope with your relationship to Uranian uncertainty, be as gentle with others as you can. All acts of kindness have a beneficial effect.

If you know your Ascendant and/or your Moon Sign, read that, too.

ARIES Do whatever it is you do to get grounded, and once you feel yourself rooted, figure out a way to stay open to whatever needs to change. Reconciling opposites is never easy, but it's also not impossible.

TAURUS Your internal world continues to be activated, and while handling the constant mental activity takes skill, great gains can be made, especially if you are willing to use this agitation for positive personal growth.

GEMINI Unusual encounters with members of your community could engender anxiety, but they could just as easily give birth to creative innovation. Listen to what others have to say, and you'll see the potential benefits.

CANCER There's no need to feel torn apart by a conflict between work and home. So rather than worry about how you will get it all done, make the time to prioritize your goals, then simply stick to the plan.

LEO Continue to explore new avenues of self-awareness, but avoid getting sidetracked by self-consciousness. You don't have to know everything, you just have to know enough to keep growing.

VIRGO Stay realistic and practical about what you can accomplish, and no matter how tempted you are to deviate from the plan, stay focused. Yes, this sounds like simplistic advice, but it will work.

LIBRA Your relationship intensive continues, and this week, it is all about finding out what will make you happy. This is not about a superficial cure; it's about honing in on what really matters — to you.

SCORPIO Be patient and make every effort to stay concentrated on what is already in motion. Once that field is secure, you can move into new and more exciting territory.

SAGITTARIUS You have an opportunity to ride a wild creative wave, so rather than being concerned with the outcome, simply allow yourself to flow. You won't be disappointed!

CAPRICORN There's no need to feel shaky about what will happen next. You are in new territory, but as I pointed out last week, you have the strength and resilience to handle almost anything.

AQUARIUS Stimulating conversations continue to provoke new ideas, especially if you're willing to be flexible and involved. Be ready to discard what doesn't work and you will benefit from this process.

PISCES As unexpected financial opportunities present themselves, try to stay aware of the long-term consequences. Immediate gratification may be exciting, but will the thrill last? That is the question. ●

For More Info

Ralfee Finn specializes in Transformational Astrology. For readings, call 1-888-837-9264, write P.O. Box 343, New York, NY 10025, visit AquarianAge.com, or e-mail Ralfee@AquarianAge.com. Copyright © 2011 by Ralfee Finn

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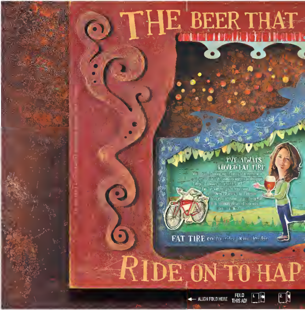
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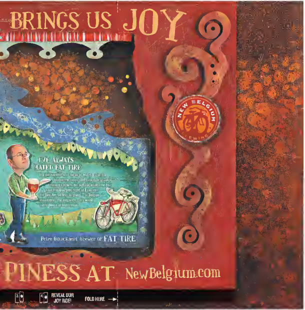
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FOOD & DRINK

The spicy Mexican Mac is Homeroom's bestseller.

Chris Duffey

WELCOME BACK, CHEDDAR

Homeroom gives new meaning to "old school."

By Anneli Rufus

What would happen if the kids — led by the troublemakers, the juvenile delinquents — took over the school cafeteria? Eat at **Homeroom** to find out.

You'll very likely have to wait your turn standing outside for a potentially long while before being seated at either a private table or the shared "community table." Inside, waiting another considerable while for your order, you are assailed by a relentless din as every squeak and scrape and syllable is amplified head-splittingly by hard surfaces and cracked concrete floors, and clamor was part of the design. Those who throng here, 99 percent of whom look 27, neither shun nor merely tolerate this roar but raise it, grinning wildly and self-congratulatorily like members of a secret club. They clearly crave the noise, its love-it-or-leave-it novelty, as much as they crave mac 'n' cheese.

Served creamy or, for fifty cents extra, crunchily panko-baked, it comes made-to-order in hefty bowls and ten different styles, spiked with smoky morash pepper and Cypress Grove chevre, and sharp white Vermont cheddar and **Niman Ranch** bacon and runny fried eggs. Crowned with a jaunty lime slice, the runaway bestseller is meaningly spicy Mexican Mac, protein-packed with Monterey jack and Niman Ranch chorizo. A standout sunrise-gold vegan mac includes no cheese, not even plant-based cheese, but owes its tricky luxury to tofu, yeast, soymilk, and soy sauce.

"We both had a huge passion for food, but we had limited experience and we didn't have a ton of money," said **Erin Wade**, who opened Homeroom last month with Berkeley food blogger and fellow noob **Allison Arevalo**. "We wanted to do something approachable and that meant focusing on only one thing. Mac 'n' cheese is a big favorite for both of us. We couldn't figure out why no one was doing anything with mac 'n' cheese the way they do with pizza."

After many months spent testing recipes (a gruyère/beer/caramelized-onion version looked great on paper but wasn't) and a scuffle with **McDonald's** over the original name choice, Little Mac, the pair opened in an airy corner spot outfitted with a floor-to-ceiling chalkboard and those high hinged windows that your teacher used to open with hooked sticks. Library catalog cards and patrons' school photos — passé glasses, awful hair — dot the walls. Paper airplanes are everywhere. Under the inscription "A IS FOR APPLE, B IS FOR BEER, C IS FOR CHEESE," Homeroom's wide open kitchen — where a hundred pounds of ridged Rotini elbows are boiled every day — evokes an arts-and-crafts class.

But the schooliest thing about Homeroom is its menu. What would kids make for lunch? Each mac 'n' cheese. With house-baked brownies, peanut butter pie, and almost salty, dreamily dark crusts **Oreo** cookies for dessert. And (here come those juvenile delinquents) beer.

Five local brews on tap include **Oakland Brewing Company**'s Saint du Lapin Belgian Pale and San Leandro's **Drake's** Blonde. The Blonde meets lemonade in a fizzy shandy served in a Bell jar dubbed "The Professor." **North Coast Brewing**'s Old Rasputin Stout meets vanilla ice cream in foamy beer floats. Beer and wine pairings accompany each mac 'n' cheese — the results of serious research, Arevalo said. Thus, Mendocino County's **Handley Cellars** Riesling is the suggested companion to Trailer Mac, an addictive mélange of elbows, cheddar, Niman Ranch hot dogs, and potato chips.

The Spicy Mac employs jalapeño, morash, and serrano peppers, along with Petaluma-made **Spring Hill** Firehouse Jack. A fun take on a Roman classic, the Exchange Student is made with imported Italian pecorino and freshly ground black peppercorns whose spankiness reminds you that black pepper is a flavor too.

And that's the point here. Mac as mashup between simple and oh, childhood and adulthood, cheap and chic. Riding the nostalgia food wave in a bygone canoe, this is comfort food served in what only the brave would dare call discomfort: a deafening, claustrophobic crowded rumble. (The uncool can get mac to go.) At Homeroom, diners get to roar for two reasons: because they're re-experiencing childhood and because they're drunk.

Thomas Jefferson allegedly ate mac 'n' cheese at Monticello. What makes American comfort food comforting is its monotony — that mercifully uninflected drone of starch and fat that we can eat without being required to think, that we can eat and eat and eat without needing to handle knives or really chew. That's how we do it here, and we're a superpower. Mac 'n' cheese is how pasta might always be served if it had been invented by Americans. Plain, easy, and cheap. The same amount of pasta, cheese, and sauce in a Homeroom bowl would cost twice as much at your average Italian bistro.

Homeroom's two cutely obligatory eat-your-veggies side dishes are chilled roasted carrots and steamed broccoli — a perfect break from that carb overload, no matter how much you love your starch and fat — served with garlicky house-made ranch dressing. As of this writing, Wade and Arevalo were about to expand their menu with appetizers and bar snacks.

Friendly and clearly caring, Homeroom's servers do their best, but when it's really crowded here they look a little overwhelmed, like hall monitors just after the lunch bell. "We wanted to play off the nostalgia feeling," Arevalo said. "When you're in your homeroom at school, you're laughing with your friends and passing notes, and it's a great time in life. It really just makes you smile." ◆

Editor@EastBayExpress.com

Homeroom

400 40th St., Oakland
510-597-0400 or Homeroom510.com
Cash, all major credit cards.
Hours: Sun.-Thu. 11 a.m.-8 p.m., Fri.-Sat. 11 a.m.-10 p.m., Mon. closed.
Reservations not accepted.

Sample Menu

Mexican Mac	$8.50
Trailer Mac	$8.50
Spicy Mac	$7.50
Vegan Mac	$8.50
Roasted Carrots	$3
The Professor	$5

RESTAURANTS & CAFES

This guide only lists restaurants recommended by Express critics. You can find complete reviews for all of these restaurants at EastBayExpress.com. Our print listings rotate regularly as space allows. Our complete Dining Guide is available online where it is searchable by neighborhood, cuisine, price and more. Price codes assume diners will order a main course and beverage, share appetizers and desserts, and tip adequately. $—up to $10 per person. $$—$10-$25. $$$—$25-$50. $$$$—more than $50.

ALAMEDA

Angelfish 863 Island Dr. Ste. C-2, Alameda, 510-769-1430 (Japanese/Sushi) $-$$

[illegible] 2566 Santa Clara Ave., Alameda, 510-521-4106 (California Cuisine/Greek/Turkish/Organic/Sustainable) $$

Flavors of India 1528 Park St., Alameda, 510-522-6992 (Indian/Pakistani)

[illegible] Table 1514 Central Ave., Alameda, 510-[illegible] (American/Breakfast/Brunch/California Cuisine) $-$$

[illegible] Waffle Shop 1501 Park St., Alameda, 510-52[illegible] (American/Breakfast/Diner) $

[illegible] Restaurant 1617 Webster St., Alameda, 510-521-9090 (Mexican) $

Pappo 2320 Central Ave., Alameda, 510-337-9100 (California Cuisine) $$$

Sandwich [illegible] 2432 Webb Ave., Alameda, 510-521-3366 (Deli) $

Zen 2315 Santa Clara Ave., Alameda, 510-521-1070 (Eclectic/Exotic/Fusion/Chinese/Hawaiian/Italian/Japanese/Sushi/Korean/Pasta/Seafood/Spanish/Tapas/Small Plates) $$

ALBANY, KENSINGTON & BERKELEY-SOLANO

Barney's Gourmet Hamburgers 1591 Solano Ave., Berkeley, 510-526-8185 (American/Burgers/Sandwiches) $

[illegible] 1501 Solano Ave., Albany, 510-559-9006 (American/Southeast Asian/Cajun/Creole/Italian/Burgers/Sandwiches) $$

[illegible] 1470 Solano Ave., Albany, 510-528-8233 (Korean) $$

[illegible] 1135 Solano Ave., Albany, 510-525-2285 (Chinese) $-$$

Christopher's Nothing Fancy Cafe 1019 San Pablo Ave., Albany, 510-526-1185 (Mexican/Southwestern) $-$$

Fatapple's 7525 Fairmount Ave., El Cerrito, 510-528-3433 (Bakery/Breakfast/Brunch/Diner) $-$$

[illegible] 1501A Solano Ave., Berkeley, 510-558-3000 (Argentinean/Latin/Organic/Sustainable/South American/Tapas/Small Plates) $$-$$$

[illegible] 856 San Pablo Ave., Albany, 510-524-2220 (Indian/Pakistani) $

[illegible] 909 San Pablo Ave., Albany, 510-526-9881 (Mexican) $

[illegible] Bakery 1587 Solano Ave., Berkeley, 510-5[illegible]-1888 (Bakery/Eastern European/Organic/Sustainable) $

[illegible] 1480 Solano Ave., Albany, 510-526-3222 (Tibetan) $$

Kirin 1767 Solano Ave., Berkeley, 510-524-1677 (Chinese) $$

Lalime's 1329 Gilman St., Albany, 510-527-9838, 510-559-7003 (office) (California Cuisine/Mediterranean/Organic) $$$

Lanesplitter Pizza to Go 1051 San Pablo Ave., Albany, 510-527-8375 (Pizza)

[illegible] 1471 Solano Ave., Albany, 510-525-2330 (Chinese) $$

[illegible] Log Cabin 945 San Pablo Ave., Albany, 510-558-0494 (American/Breakfast/Brunch/Diner/Organic/Sustainable) $$

[illegible] 1561 Solano Ave., Berkeley, 510-558-8544 (Mexican) $

[illegible] 911 San Pablo Ave., Albany, 510-525-1800 (Southeast Asian/Thai/Burmese) $$

[illegible] House 1735 Solano Ave., Berkeley, 510-526-8859 (Tapas/Small Plates/Vietnamese) $$

Zachary's Chicago Pizza 1853 Solano Ave., Berkeley, 510-525-5950 (Pizza) $-$$

Zaki Kabob House 1101 San Pablo Ave., Albany, 510-527-5452 (Middle Eastern) $

ANTIOCH, PITTSBURG & BRENTWOOD

Kinder's Custom Meats 5431 Lone Tree Way #810, Brentwood, 925-568-2937 (Barbecue/Deli) $

BERKELEY-DOWNTOWN

[illegible] Gelato Italiano 2111 Shattuck Ave., Berkeley, 510-649-1888 (Desserts/Ice Cream) $

Andy and Cindy's Thai Cuisine Berkeley Saturday Farmers' Market, Berkeley, 510-830-1296 (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

[illegible] Lounge 2129 [illegible] Ave., Berkeley, 510-845-3208 (Wine Bar/Nightlife/Sandwiches/Paninis/Mexican/Pizza) $$

Biryani House 2011 Shattuck Ave., Berkeley, 510-649-9283 (Indian/Pakistani) $

Bistro Liaison 1849 Shattuck Ave., Berkeley, 510-849-2155 (New American/French/Organic/Sustainable) $$-$$$

Brazil Fresh Squeeze Cafe 2161 University Ave., Berkeley, 510-545-8043 (Brazilian/Grill/South American) $

Caffe [illegible] 1799 University Ave., Berkeley, 510-849-4681 (Italian) $$-$$$

Chick-O-Pea's 1926 Shattuck Ave., Berkeley, 510-549-3680 (Middle Eastern) $

[illegible] 2127 Oxford St., Berkeley, 510-644-8884 (American/Breakfast/Brunch/Dessert/Ice Cream/Bakery/Vegetarian/Vegan) $

[illegible] 2320 Shattuck Ave., Berkeley, 510-84[illegible]-8810 (Dessert/Ice Cream) $

The Crossroads 2415 Bowditch St., Berkeley, 510-843-8383 (Eclectic/Exotic) $

[illegible] Center Street at Martin Luther King Jr. Way, Berkeley, (Mexican/Vegetarian/Vegan) $

[illegible] 2106 Shattuck Ave., Berkeley, 510-[illegible] (Dessert/Ice Cream) $

Herbivore 2451 Shattuck Ave., Berkeley, 510-665-1675 (Vegetarian/Vegan) $-$$

International House 2299 Piedmont Ave., Berkeley, 510-642-9490 (Eclectic/Exotic/Organic/Sustainable) $

[illegible] BBQ 2130 Oxford St., Berkeley, 510-[illegible] (American/Barbecue) $$

Long Life Vegi House 2129 University Ave., Berkeley, 510-845-6072 (Chinese/Organic/Sustainable/Seafood/Vegetarian/Vegan) $

[illegible] Smokehouse 2151 Bancroft Way, Berkeley, 510-[illegible] (Barbecue) $-$$

[illegible] Mayflower 1[illegible] University Ave., Berkeley, 510-[illegible] (Chinese) $

[illegible] International Sports Cafe 2050 University Ave., Berkeley, 510-705-1650 (American/Brewpub) $$

La Note 2377 Shattuck Ave., Berkeley, 510-843-1535 (Breakfast/Brunch/French) $$-$$$

Oscar's 1890 Shattuck Ave., Berkeley, 510-849-2168 (American/Diner) $

[illegible] 2272 Shattuck Ave., Berkeley, 510-845-8424 (Thai/Burmese) $

[illegible] Bakery [illegible] Shattuck Sq., Berkeley, 510-540-7705 (Bakery/[illegible]) $

[illegible] 2048 University Ave., Berkeley, 510-704-0925 (Central American) $-$$

[illegible] House 2988 University Ave., Berkeley, 510-883-0067 ([illegible]) $

[illegible] Bar & Bakery 2300 Shattuck Ave., Berkeley, 510-548-2698 (American/California Cuisine/French/Bakery/Organic/Sustainable/Bars & Clubs/New American) $$$

San Francisco Soup Company 2512 Bancroft Way, Berkeley, 510-848-7067 (American/Bakery/Sandwiches/Organic/Sustainable) $

[illegible] Noodle Cafe 2554 Bancroft Way, Berkeley, 510-548-0158 (Breakfast/Brunch/Burgers/Sandwiches/Dessert/Ice Cream) $

[illegible] 1980 University Ave., Berkeley, 510-841-3003 (American/New American) $-$$

Taste of the Himalayas 1700 Shattuck Ave., Suite A, Berkeley, 510-849-4065 (Indian/Pakistani) $$

Thai Delight Cuisine 1700 Shattuck Ave., Berkeley, 510-549-9611 (Organic/Sustainable/Southeast Asian/Thai) $-$$

Top Dog 2167 Center St., Berkeley, 510-849-0176 (American/Burgers/Sandwiches/Organic/Sustainable) $

[illegible] Kitchen 1983 Shattuck Ave., Berkeley, 510-540-9997 (Middle Eastern) $$

[illegible] 1931 University Ave., Berkeley, 510-843-6600 (Indian/Pakistani/Vegetarian/Vegan) $

[illegible] 2311 Shattuck Ave., Berkeley, 510-549-5950 (California Cuisine/Organic/Sustainable/Burgers/Sandwiches/Barbecue/Mexican/New American) $-$$$

[illegible] 2258 Shattuck Ave., Berkeley, 510-848-5863 (Desserts/Ice Cream) $

Zabu Zabu 1919 [illegible], Berkeley, 510-848-9228 (Japanese/Sushi) $$

BERKELEY-NORTH

Barney's Gourmet Hamburgers 1600 Shattuck Ave., Berkeley, 510-849-2827 (American/Burgers/Sandwiches) $

[illegible] 1515 Shattuck Ave., Berkeley, 510-883-0222 (Spanish/Tapas/Small Plates) $$

[illegible] Cafe 1645 Solano Ave., Berkeley, 510-526-4815 (Chinese/Indian/Pakistani/Tibetan) $-$$

[illegible] 1746 Martin Luther King Jr. Way, Berkeley, 510-520-2288 (Bakery/Breakfast/Brunch/Diner) $-$$

[illegible] North Berkeley Farmers' Market, Berkeley (Mexican/Vegetarian/Vegan) $

Gioia Pizzeria 1586 Hopkins St., Berkeley, 510-528-4692 (Organic/Sustainable/Pizza) $

Gregoire 2109 Cedar St., Berkeley, 510-883-1893 (French/Organic/Sustainable) $-$$

[illegible] Court 1501 Shattuck Ave., Berkeley, 510-543-8840 (Chinese/Vegetarian/Vegan) $

[illegible] 41 Tunnel Rd., Berkeley, 510-549-5597 (American/New American)

[illegible] 1893 Solano Ave., Berkeley, 510-527-3331 (Vegetarian/Vegan/American) $

Top Dog 2503 Hearst Ave., Berkeley, 510-843-1241 (American/Burgers/Sandwiches/Organic/Sustainable) $

[illegible] Berkeley 1670 Euclid Ave., Berkeley, 510-704-8899 (Indian/Pakistani/Organic/Sustainable) $

[illegible] 1586 Euclid Ave., Berkeley, 510-845-5300 (American) $

BERKELEY-SOUTH

Andy and Cindy's Thai Cuisine Sunday Berkeley Farmers Market, Berkeley, 510-548-3433 (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

House of India 2440 Sacramento St., Berkeley, 510-845-7884 (Indian/Pakistani/Organic/Sustainable) $-$$

House of India 3231 College Ave., Berkeley, 510-658-34[illegible] (Indian/Pakistani) $$

[illegible] Berkeley Tuesday Farmer's Market, Berkeley (Mexican/Vegetarian/Vegan) $

Holy Land 2965 College Ave., Berkeley, 510-665-1672 (Middle Eastern) $

Sacramento Cafe 2454 Sacramento St., Berkeley, 510-845-0940 (American/Breakfast/Brunch/Diner) $

[illegible] 3028 College Ave., Berkeley, 510-883-6064 (Bakery/California Cuisine/Dessert/Ice Cream/Organic/Sustainable) $$

[illegible] 3285 Telegraph Ave., Berkeley, 510-356-4800 (Greek/Turkish/Vegetarian/Vegan) $

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RECENTLY REVIEWED

Disco Volante

347 14th St., Oakland, 510-663-0271. This festive downtown nightspot-restaurant serves an all-day bistro menu of intriguing California fusion creations like tender, smoky pork ribs with spicy cabbage and fresh pineapple, and tacos stuffed with tempura avocado and jicama slaw, plus a daily-changing menu of dinnertime specials. The dense, chewy toffee flan is a weird and wonderful dessert, the beer list is impressive indeed, and the kitchen is open until at least midnight seven nights a week. Live music on a regular basis. $$$

Bowl'd

1479 Solano Ave., Albany, 510-526-4223. Co-owners Jeeeun Oh and Chi Min welcome diners of every stripe with a hipsterish ambience, a detailed English-language menu that features infinite possibilities for customization, and a huge quantity of vegan and vegetarian options. Along with fleshy faves such as Korean BBQ and beef bulgogi, Bowl'd also offers meatless stews, meatless bibimbap, countless small plates, and more. Kimchi is made fresh daily here, and finds its way into banchan side dishes, a fabulously intense fried rice, and a kim chi stew served in a helmet-size, too-hot-to-touch stoneware dolsot pot brimming with clam-bar broth, stretchy clear sweet potato noodles, chewy rice-cake "petals," onions, beef bits, and a Sargasso Sea of fiery fermented cabbage. It's comfort food, but Korean-style comfort can be as spicy as you like. $$

Southie

6311 College Ave., Oakland, 510-654-0100. Rockridge Tavern's tiny offshoot serves a brief yet tantalizing menu of artisan sandwiches (the Dungeness crab roll with aioli is especially toothsome) as well as a soup of the day, a couple of cutting-edge entrées, and a few salads (get the poached egg and bacon with frisée and scallions). Sarah's Whoopie Pie — carrot cake layered with cream cheese ice cream — is one of the East Bay's outstanding desserts, and there are two rotating beers and three or four rotating wines on tap. The friendly, noisy room makes the place ideal for take-out orders, single diners, and couples. $$

Gaumenkitzel

2121 San Pablo Ave., Berkeley, 510-647-5016. Redefining "plain and simple" in German farmhouse fare ranging from hand-hewn muesli to beef roulade, Hamburg-bred owners Kai Flache and Anja Voth collect recipes from early-20th-century German cookbooks. They use nearly 100 percent organic, local, seasonal, pesticide- and cruelty-free components, including grass-fed beef — but best of all, they make many of their key ingredients in-house. Flache and Voth curdle their own yogurt, press their own apples, brew their own fruit syrups, and flake their own oats from full kernels. Voth bakes her own bread and rolls and mills her own whole-wheat flour. Breakfast, lunch, teatime, and supper menus augment an all-day pastry array. $$

Hudson

5356 College Ave., Oakland, 510-595-4000. Rockridge's ever-popular Marzano/Garibaldi's complex has spawned a casually elegant Italian-accented New American hangout complete with cocktail lounge, housemade Meyer lemon tagliatelle, and truffled Yukon Gold potato cakes. Some of the dishes are overly fussy, but the mussel-calamari plate, the duck breast with pumpkin spaetzle, the [illegible] with sherry brown butter, and the salted chocolate ganache tart with olive oil ice cream are delectable. Phantasmagoric cocktail menu; starkly cool setting. $$$$

Pin Toh

2272 Shattuck Ave., Berkeley, 510-845-8424. Pin Toh distinguishes itself among Berkeley's many Thai restaurants with a knack for cooking fresh vegetables to perfection. Even humble carrots, cabbage, and broccoli shine. Vietnamese pho accompanies many classic Thai dishes, from satay to tom kha to Thai iced tea, in a stylishly green-lit, black-ceilinged space that even in daytime evokes the moody mien of a spacecraft doubling as a dance club. A separate 37-item vegetarian menu augments the standard flesh-filled menu, offering meat-free curries and intriguing entrées such as a house-special pumpkin curry and a cashew-based stir-fry. $

Mehek Indian Fusion 2440 Sacramento St., Berkeley, 510-841-9110. (Indian/Pakistani) $

Smokehouse 3115 Telegraph Ave., Berkeley, 510-845-3640. (American) $

Summer Kitchen Bake Shop 2944 College Ave., Berkeley, 510-981-0536. (American/Burgers/Sandwiches, Bakery) $$

Sweet Bean Teashop 3390 Adeline St., Berkeley, 510-985-7381. (Bakery/Coffeehouses) $-$$

Top Dog 2534 Durant Ave., Berkeley, 510-843-5867 (American/Burgers/Sandwiches/Organic/Sustainable) $

The Vault 3250 [illegible] St., Berkeley, 510-595-0006 (American/Breakfast/Brunch/California Cuisine/Coffeehouses) $-$$

BERKELEY WEST & EMERYVILLE

Cafe Fanny 1603 San Pablo Ave., Berkeley, 510-524-5447 (Coffeehouses/California Cuisine/French/Italian/Organic) $$

Cafe M 1799 Fourth St., Berkeley, 510-526-4421 (American/Breakfast) $-$

Cafe Metro 1832 Fourth St., Berkeley, 510-525-1140 (California Fusion/French/Organic/Sustainable/Coffeehouses/New American) $$-$$$

Casa Latina 1805 San Pablo Ave., Berkeley, 510-558-7377 (Bakery/Mexican) $

Cocina Poblana 5219 [illegible] St., Emeryville, 510-923-0497 (Mexican) $$

[illegible] 1453 Dwight Way, Berkeley, 510-548-7322 (American/California Cuisine/Organic/Sustainable) $$

Doyle Street Cafe 5515 Doyle St., Emeryville, 510-547-8612. (Breakfast/Brunch/Diner) $

IKEA 4400 Shellmound St., Emeryville, 510-420-4532. (Scandinavian/Furniture & Home Furnishings) $

Jimmy Bean's 1290 Sixth St., Berkeley, 510-528-3435 (Breakfast/Brunch/California Cuisine/Organic/Sustainable) $-$$

KC's Bar-B-Que 2613 San Pablo Ave., Berkeley, 510-548-1810 (Barbecue) $-$$

Lanesplitter Pizza and Pub 2033 San Pablo Ave., Berkeley, 510-845-1652. (Pizza, Art Galleries) $

Lanesplitter Pizza and Pub 3645 San Pablo Ave., Emeryville, 510-594-9400. (Pizza) $

Lois the Pie Queen 851 60th St., Emeryville, 510-658-5616. (American/Breakfast/Brunch/Southern/Soul Food) $-$$

O Chame 1830 Fourth St., Berkeley, 510-841-8783 (Asian Fusion/California Cuisine/Japanese/Sushi/Organic/Sustainable) $$$

Priya Indian Cuisine 2072 San Pablo Ave., Berkeley, 510-644-3377. (Indian/Pakistani) $-$$

Rudy's Can't Fail Cafe 4081 Hollis St., Emeryville, 510-594-1221 (American/Diner) $-$$

Sea Salt 2512 San Pablo Ave., Berkeley, 510-883-1720 (California Cuisine/Organic/Sustainable/Seafood) $$-$$$

Spenger's Fresh Fish Grotto 1919 Fourth St., Berkeley, 510-845-7771 (Seafood) $$$

Tacubaya 1788 Fourth St., Berkeley, 510-525-5160. (Mexican/Organic/Sustainable/Tapas/Small Plates) $-$$

Vik's 2390 Fourth St., Berkeley, 510-644-4432 (Indian/Pakistani/Tapas/Small Plates) $

CONCORD MARTINEZ & PLEASANT HILL

BJ's [illegible] 1825 Sutter St., Concord, 925-685-3077 (Eastern European/German/Austrian) $$

Kinder's Custom Meats 1830 Arnold Industrial Way, Concord, 925-671-0282 (Barbecue, Deli) $

Kinder's Custom Meats 2227 Buskirk Ave., Pleasant Hill, 925-798-2333 (Barbecue, Deli) $

Lanzi Ristorante 2150 Willow Pass Rd #100-B, Concord, 925-691-4280. (Italian) $$-$$$

Los Rancheros [illegible] 1999 [illegible] St., Concord, 925-685-7101 (Mexican) $

Taqueria Los Toros 2565 Monument Blvd., Suite [illegible], Concord, 925-687-7130 (Mexican) $

EL CERRITO, RICHMOND & NORTH

The Junket 235 El Cerrito Plaza, El Cerrito, 510-526-4022 (Deli/German/Austrian/Coffeehouses) $

[illegible] 3853 San Pablo Dam Rd., El Sobrante, 510-223-0035. (Central American) $

Kamakura Restaurant 10544-10648 San Pablo Ave., El Cerrito, 510-526-1078. (Japanese/Sushi) $-$$

Kinder's Custom Meats 3600 San Pablo Ave., Suite [illegible], Hercules, 510-724-2381 (Barbecue, Deli) $

Little Ange's [illegible] Potrero Ave., El Cerrito, 510-232-[illegible] (Steak House) $$-$$$

Pueblo Garibaldi [illegible] 23rd St., Richmond, 510-234-8952 (Mexican/Peruvian) $-$$

Ristorante [illegible] [illegible] Fitzgerald Dr., Pinole, 510-223-5920 (Italian) $$

Salaweng Thai [illegible] Pierce St., #C111, Richmond, 510-558-[illegible] (Southeast Asian/Thai/Burmese) $

Tacos Los Primos Parking lot of 500 23rd

Is Miss Marple's Tipple Hip?

Dusty old sherry shuffles off the back shelf

The *New York Times* wrote last week that "fuddy-duddy sherry is taking its turn as a new hip thing." Apparently the drumbeat has been heard in small specialty shops and restaurants. Not a fever, mind you, but "more of a mild warmth." So my friend Mike and I set out to test the temperature of the East Bay drinking zeitgeist.

Sherry is a fortified wine made from white grapes that are grown near the town of Jerez, Spain, where it is called *vino de Jerez*. The term "sherry" is an Anglicization of Jerez, and throughout Europe, all wine labeled "sherry" must legally come from the region. After fermentation is complete, sherry is fortified with brandy; most sherries are initially dry, with any sweetness being added later. In many ways, sherry has been rather underappreciated since Shakespeare extolled its virtues 400 years ago. "It ascends me into the brain," he wrote in *Henry IV*. Much later, it was Agatha Christie character Miss Marple's tipple of choice after a fox hunt. It remained a dusty alternative for reading by the fire and descended into cheap plonk for Seventies households.

César Latino (4039 Piedmont Ave., Oakland) offers a choice of twelve sherries. Matt, the bar manager, said it's not ordered that often, as it's still seen as a drink for the older generation. "It has to be hand-sold by someone who knows about it, as opposed to something like vodka that sells itself," he said — though bartenders are beginning to use it in cocktails. The first sherry we tasted was a twenty-year-old **Sandeman** Royal Corregidor Oloroso NV from Spain ($10), a classic red dessert wine. "It has a sweetness that lingers, but it's not lolly-sweet, more like a tawny port," Mike said. "It gets a little nuttiness from the aging." He also detected a faint taste of dates.

We also sipped a white **Tio Pepe** Palomino Fino Jerez Xeres. Mike found this sherry "cleaner, a little mineraly, almost like a grappa." It smelled herbaceous, almost medicine-like. I could detect apples. Matt used the Tio Pepe in making a cocktail with mescal, smoked agave, cherry liqueur, and orange rind; it tasted fresh and complex. In the end, we decided the red would be good with blue cheese as a finish or aperitif, while the white was too austere by itself.

In the Temescal district, **Barlata** (4901 Telegraph Ave., Oakland) offered five sherries on the dinner menu, which were drier varieties made to drink with tapas. The restaurant also offered a range of sweet dessert sherries. We were recommended the white Tio Pepe Fino ($6). After a huge serving of seafood paella, we found it dry and chalky — but more interesting than the previous Tio.

In the end, the chalky whites were best employed in smoky cocktails using darker liquors. The more traditional and sweeter red ones — dare I say the Miss Marple ones — were still the most endearing. Well, quite.

— Jody Brettkelly

jbrettkelly@gmail.com

St., Richmond. (Mexican) $

El Tapatio 810 23rd St., Richmond, 510-215-0990. (Mexican) $

Taqueria La Bamba 12285 San Pablo Ave., Richmond, 510-235-2288. (Central American/Mexican/Salvadoran) $

Up & Under 2 West Richmond Ave., Point Richmond, 510-236-1313. (American/Burgers/Sandwiches/Barbecue/Breakfast/English/Irish/California Cuisine) $$

Wan Thai 344 Willow Ave., Rodeo, 510-799-0000. (Southeast Asian/Thai/Burmese) $$

FREMONT, NEWARK & UNION CITY

Cafe Dream 46801 Warm Springs Blvd., Fremont, 510-668-0088. (Chinese) $$-$$$

Bismillah 5338 Alvarado Niles Rd., Union City, 510-471-0357. (Indian/Pakistani) $-$$

[illegible] Dream House 35701 [illegible] Rd., Fremont, 510-440-1310. (Belgian/Bistro/Cafe/Deli) $

Pedrozo's 5200 Mowry Ave., Fremont, 510-793-0900. (California Cuisine/Italian) $$$

[illegible] Cafe at [illegible] Plaza 40880 Fremont Blvd., Fremont, 510-683-0000. (Indian/Pakistani/Pizza) $

[illegible] 4843 Decoto Rd., Union City, 510-615-9485. (Chinese) $

[illegible] Plaza 5988 New Park Mall Rd., Newark, 510-794-8400. (Indian/Pakistani/Vegetarian/Vegan) $

Shalimar 39299 Cedar Blvd., Newark, 510-494-8727. (Indian/Pakistani) $

HAYWARD & SAN LEANDRO

[illegible] Korean Bar-B-Q Restaurant 22365 Mission Blvd., Hayward, 510-886-7782. (Barbecue/Korean) $$

Hong Kong [illegible] Restaurant 20853 Redwood Rd., Castro Valley, 510-[illegible]. (Chinese) $

JB's Restaurant and Pies 2037 [illegible] Valley Blvd., Castro Valley, 510-[illegible]. (Diner) $

The Gourmet House 15454 Mission Blvd., Hayward, 510-538-0500. (Korean) $$

Jamaican Flavors American Restaurant 484 E. 14th St., San Leandro, 510-533-9448. (Caribbean) $$

Thai Satay 1376 E. 14th St., San Leandro, 510-358-2345. (Southeast Asian/Thai/Burmese) $-$$

Val's Burgers 2515 Kelly St., Hayward, 510-889-8558. (American/Diner) $

LAMORINDA

Bo's Barbecue 3422 Mount Diablo Blvd., Lafayette, 925-283-7133. (Barbecue/Organic/Sustainable) $-$$

[illegible] 20 Bryant Way, Orinda, 925-254-2030. (American/Steak House) $$-$$$

Chow Lafayette 53 Lafayette Circle, Lafayette, 925-962-2469. (American/California Cuisine/Organic/Sustainable) $$

El Jarro Original Cafe 3603 Mount Diablo Blvd., Lafayette, 925-283-0930. (Mexican) $-$$

La [illegible] Ristorante 436 Lafayette Circle, Suite 101, Lafayette, 925-284-5280. (Italian) $$-$$$

[illegible] Restaurant 1 [illegible] Way, Orinda, 925-253-9857. (Chinese) $

Lily's House 3555 Mount Diablo Blvd., Lafayette, 925-284-7688. (Chinese) $$-$$$

Metro Lafayette 3524 Mount Diablo Blvd., Lafayette, 925-284-4422. (Asian Fusion/California Cuisine) $$$

OAKLAND-DOWNTOWN & JACK LONDON SQ.

Ba/Broadway Restaurant 850 Broadway, Oakland, 510-839-8855. (Cambodian/Laotian/Seafood/Southeast Asian/Vegetarian/Vegan) $-$$

[illegible] of India 548 Clay St., Oakland, 510-834-7684. (Indian/Pakistani) $-$$

Caffe [illegible] 1111 Broadway, Lobby Level of APL Building, Oakland, 510-495-3330. (California Cuisine/Italian) $$-$$$

Chef [illegible] Bar-B-Que 1545 San Pablo Ave., Oakland, 510-834-9516. (Barbecue/Southern/Soul Food) $-$$

Chef Lau's 301 8th St., Oakland, 510-835-3288. (Chinese/Seafood) $

[illegible] 701 Fourth St., Oakland, 510-834-7468. (Burgers/Sandwiches/Breakfast/Brunch/American/New American) $$

[illegible]-A-Doodle Cafe 719 Washington St., Oakland, 510-465-5400. (American/Breakfast/Brunch/Organic/Sustainable/California Cuisine/Nuevo Latino) $-$$

B&A Cafe 33 Eighth St., Oakland, 510-839-8223. (Chinese) $

[illegible] 347 14th St., Oakland, 510-663-2211. (Bars & Clubs/Performance Venues/American/Burgers/Sandwiches/California Cuisine/New American/Southern/Soul Food/Southwestern) $$$

[illegible] 1215 Clay St., Oakland, 510-238-8765. (Burgers/Sandwiches/California Cuisine/Italian/Japanese/Sushi/Organic/Seafood) $$

Gourmet Delight Seafood Restaurant 701 Webster St., Oakland, 510-832-7084. (Chinese/Seafood) $-$$

[illegible] 355 9th St., Oakland, 510-238-1288. (Chinese) $

[illegible] 1745 San Pablo Ave., Oakland, 510-444-2000. (Caribbean/Organic/Sustainable) $$

[illegible] at [illegible] 444 Embarcadero West, Oakland, 510-836-4440. (American/Southern/Soul Food) $

[illegible] 12 15th St., Oakland, 510-452-1956. (Japanese/Sushi) $-$$$

[illegible] 2422 [illegible] Ave., Oakland, 510-[illegible]. (African) $$

Miss Pearl's Jam House One Broadway, Oakland, 510-444-1111. (Caribbean) $$$

[illegible] 1155 3rd St., Oakland, 510-835-1350. (Southern/Soul Food) $$

[illegible] 1442 [illegible] St., Oakland, 510-[illegible]. (Japanese) $$

Oyster Reef 1000 Embarcadero Ave., Oakland, 510-836-2559. (Seafood) $$$

Picán 2295 Broadway, Oakland, 510-834-1000. (Southern/Soul Food/American/Barbecue/Cajun/Creole/California Cuisine/New American) $$$$

Plum 2214 Broadway, Oakland, 510-444-7586. (American/Tapas/Small Plates/California Cuisine/Nuevo Latino/Fusion) $$$

Rang Dong [illegible] St., Oakland, 510-835-8315. (Vietnamese) $

Restaurant Peony 388 Ninth St., Oakland, 510-286-8866. (Chinese) $$-$$$

San Francisco Soup Company 1300 Clay St., Oakland, 510-763-[illegible]. (Burgers/Sandwiches/Organic/Sustainable) $

Shanghai Restaurant 930 Webster St., Oakland, 510-465-6878. (Chinese) $-$$

[illegible] 5501 Broadway, Oakland, 510-[illegible]. (Ethiopian/Eritrean) $$

Spice [illegible] [illegible] Webster St., Oakland, 510-268-[illegible]. (California Cuisine) $$

Tamarindo Antojeria [illegible] 468 8th St., Oakland, 510-444-1944. (Mexican/Tapas/Small Plates) $$

Top Dog 405 14th St., Suite [illegible], Oakland, 510-625-1560. (American/Burgers/Sandwiches/Organic/Sustainable) $

Yoshi's 510 Embarcadero West, Oakland, 510-238-9200. (Japanese/Sushi/Bars & Clubs/Performance Venues) $$$

OAKLAND-EAST

Huong Que Cafe 3228 7th Ave., Oakland, 510-835-8488. (Southeast Asian/Vietnamese) $

La Estrellita Cafe 446 E. 12th St., Oakland, 510-465-7188. (Mexican/Sports Bars) $$

[illegible] La Costa 3825 [illegible], Oakland, 510-533-9580. (Mexican) $

[illegible] 831 International Blvd., Oakland, 510-465-0806. (Southeast Asian/Vietnamese) $-$$

[illegible] de Mayo 3340 #2 E. 12th St., Oakland, 510-533-8086. (Dessert/Ice Cream) $

Old [illegible] Village 3218 MacArthur Blvd., Oakland, 510-430-8771. (Southeast Asian/Thai/Burmese) $$

Phnom Penh House 3912 MacArthur Blvd., Oakland, 510-482-0809. (Cambodian/Laotian/Southeast Asian) $

Pho Ao Sen [illegible] International Blvd., Oakland, 510-839-5815. (Southeast Asian/Vietnamese) $

[illegible] [illegible] Blvd., Oakland, 510-434-9468. (Southeast Asian/Vietnamese) $-$$

Taqueria Campos 3068 Foothill Blvd., Oakland, 510-261-4280. (Mexican) $

Taqueria Oakland 3829 Foothill Blvd., Oakland, 510-536-0485. (Barbecue/Mexican) $

OAKLAND-PIEDMONT, GRAND LAKE & EAST

Andy and Cindy's Thai [illegible] Saturday Grand Lake Farmers Market, Oakland, 415-412-6350. (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

Barney's Gourmet [illegible] 4162 Piedmont Ave., Oakland, 510-655-7180. (American/Burgers/Sandwiches) $

Coast Sushi 532 Grand Ave., Oakland, 510-834-7806. (Japanese/Sushi) $$

[illegible] 3859 Piedmont Ave., Oakland, 510-653-3902. (California Cuisine/Eclectic/Exotic/Organic/Sustainable) $$$$

Dopo 4293 Piedmont Ave., Oakland, 510-652-3676. (Italian/Organic/Sustainable) $-$$

[illegible] 3814 Piedmont Ave., Oakland, 510-[illegible]. (Japanese/Sushi) $$

Flavors of India 4013 La Salle Ave., Suite 7, Oakland, 510-339-9163. (Indian/Pakistani)

[illegible] of India 3278 [illegible] Ave., Oakland, 510-208-8857. (Indian/Pakistani) $$

[illegible] 4016 Piedmont Ave., Oakland, 510-547-3444. (French) $-$$

Oakland [illegible] Sandwiches 2300 Antioch Ct., Oakland, 510-339-2721. (American) $

Holy Land 677 Rand Ave., Oakland, 510-272-0535. (Kosher/Israeli/Middle Eastern) $

Jong Ga House 372 Grand Ave., Oakland, 510-444-7658. (Korean) $$

Lanesplitter Pizza & Pub 536 Lake Park Ave., Oakland, 510-653-4001. (Pizza) $

[illegible] Restaurant 4270 Piedmont Ave., Oakland, 510-652-4722. (Italian/Pizza) $$

[illegible] Ethiopian Restaurant 4301 Piedmont Ave., Oakland, 510-[illegible]. (Africa/Ethiopian/Eritrean) $

[illegible] 592 Grand Ave., Oakland, 510-452-[illegible]. (American/New American) $$-$$$

Tropix 3814 Piedmont Ave., Oakland, 510-653-2444. (Caribbean) $$

Z Cafe and Bar 2735 Broadway, Oakland, 510-663-[illegible]. (American/Breakfast/California Cuisine/Bars & Clubs) $$

Zatis 4027 Piedmont Ave., Oakland, 510-658-8210. (California Cuisine/Italian/Greek/Turkish) $$

Zza's Trattoria 552 Grand Ave., Oakland, 510-839-9124. (Italian/Pizza) $$

OAKLAND-ROCKRIDGE

À Côté 5478 College Ave., Oakland, 510-655-6469. (California Cuisine/French/Italian/Organic/Sustainable/Spanish/Tapas/Small Plates) $$$

Barney's Gourmet Hamburgers 5819 College Ave., Oakland, 510-601-0444. (American/Burgers/Sandwiches) $

Marica 5301 College Ave., Oakland, 510-985-8388. (Asian Fusion/Seafood) $$-$$$

[illegible] on College 5356 College Ave., Oakland, 510-[illegible]-4058. (Italian) $$$

[illegible] 5415 College Ave., Oakland, 510-[illegible]. (Japanese/Sushi) $$-$$$

Nan Yang 6048 College Ave., Oakland, 510-655-3298. (Southeast Asian) $$

[illegible] 6039 Claremont Ave., Oakland, 510-595-8000. (Asian Fusion/California Cuisine) $-$$

Oliveto 5655 College Ave., Oakland, 510-547-5356. (Italian/Organic/Sustainable) $$-$$$

Oliveto Cafe 5655 College Ave., Oakland, 510-547-5356. (Italian/Coffeehouses) $$$

[illegible] 5427 College Ave., Oakland, 510-654-1601. (Italian/Pizza) $-$$

Shangri-La Vegan Restaurant 4001 Linden St., Oakland, 510-547-1842. (Vegetarian/Vegan) $

[illegible] Bangkok Bistro 5401 College Ave., Oakland, 510-658-0088. (Southeast Asian/Thai/Burmese) $$

Top Dog 5100 Broadway, Oakland, 510-601-1171. (American/Burgers/Sandwiches/Organic/Sustainable) $

Zachary's Oakland Pizza 5801 College Ave., Oakland, 510-655-6385. (Pizza) $-$$

OAKLAND-TEMESCAL

Andy and Cindy's Thai [illegible] Sunday Temescal Farmers Market, Oakland, 415-412-6350. (Organic/Sustainable/Thai/Burmese/Vegetarian/Vegan) $

Bakesale Betty 5098 Telegraph Ave.,

TOYO
Japanese
Restaurant

Timeline
1969 Toyo San Francisco on Geary —> Toyo Marin County Larkspur —> Toyo Berkeley on Telegraph Toyo Berkeley on Shattuck 2011

Farewell and Thank You
to Our Toyo Japanese Restaurant Friends and Customers

After more than 40 years in business as Toyo Japanese Restaurant, we are retiring to enjoy time with our family. We want to thank you for your friendship and patronage. We take with us many happy memories of serving you and your families.

We are turning Toyo over on April 1st to new owners, who will be continuing our menu, so please do stop in and make them feel welcome.

Best wishes,
Lisa and Kazuo Hisamatsu

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Local Food View:
Green, Green Grass

Asparagus, that is! Did you know that this delicious, early spring vegetable is known simply as "grass" to many in the produce industry?

What we call asparagus is really just the first spring shoots of a much larger fern-like perennial plant. It was cultivated by the ancient Egyptians, Greeks and Romans and has been valued for millennia for its unique flavor and medicinal properties.

In California, asparagus is primarily grown in the Delta region. In fact asparagus is such an important crop in the area that Stockton holds an annual Asparagus Festival in April.

www.caff.org

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FOOD & WINE

CULINARY & WINE

[illegible] Locavore Wine [illegible] Meet [illegible] winemakers and taste their wines, along with a seasonal dinner. Tuesdays, 7:30 p.m. $[illegible]. [illegible] Wine Club Studio, 2601 Seventh St., Suite A, Berkeley.

Focus on Fermentation Learn about probiotics, [illegible] and various aspects of the fermentation process, plus how to make kombucha, [illegible], sauerkraut, kimchee, and more. Mon., March 28, 6-8:30 p.m. $45. First Congregational Church, 2501 Harrison St., Oakland. 510-444-8511.

[illegible] Sourdough Bread and Market Learn how to make bread, pancakes, beer, and more using a sourdough starter. Bring your own jar. Sat., March 26, 12-2 p.m. free. [illegible] Farmers' Market, Arlington Market Center Parking Lot, Oakland.

FARMERS' MARKETS

Alameda [illegible] Market With locally grown fruits and vegetables, plus family [illegible] for sale via PCFMA.com. Tuesdays, 8:30 a.m.-1 p.m. free. [illegible] Webster St., Alameda.

Bayfair Center Farmers' Market Fresh produce supplied by local organic and [illegible] farmers. Saturdays, 9 a.m.-1 p.m., free. Bayfair Center, 15555 E. 14th St., San Leandro, 510-357-[illegible]. ShopBayfair.com.

Berkeley Market With organic produce, sustainable products, [illegible] tours, and performances by local bands. Saturdays, 10 a.m.-2 p.m. free. Berkeley Adult School, 1701 San Pablo Ave., Berkeley.

Concord Farmers' Market With Market selling locally grown seasonal fruits, vegetables, and nuts. Tuesdays, 10 a.m.-2 p.m., free. Todos Santos Plaza, Willow Pass Rd. and Grant St., Concord. 925-671-3464.

Emeryville Farmers' Market With locally grown and produced fruit, vegetables, dairy products, flowers, wine, and more. Thursdays, 11:30 a.m.-5 p.m. Emeryville City Hall, 1333 Park Ave., Emeryville.

Farm Fresh [illegible] [illegible] produce, stands at culturally diverse, [illegible] neighborhoods. Wednesdays, 3-6:30 p.m. 510-845-1764. EcologyCenter.org. [illegible] Community Center, San Pablo Park, 2800 Park St., Berkeley. 510-981-5150. Ci.berkeley.ca.us/[illegible]

Fruitvale Farmers' Market With locally grown and produced fruit, vegetables, bread products, and more. Sundays, 10 a.m.-3 p.m., free. Fruitvale Village, 3401 E. 12th St. (at Fruitvale BART), Oakland. 510-534-0800. [illegible].org.

Grand Lake Farmers' Market Saturdays, 9 a.m.-2 p.m. free. Splash Pad Park, Grand Ave. and Lakeshore, Oakland. 510-[illegible]-7275. [illegible]

Irvington Farmers' Market With Market selling California-grown fruits and vegetables in season. Sundays, 9 a.m.-1 p.m. free. Bay St., at Fremont Blvd., Fremont.

Kaiser Permanente Fremont Farmers' Market With vendors selling fresh California-grown fruits and vegetables. Located in the courtyard behind the hospital. Thursdays, 10 a.m.-2 p.m. free. Kaiser Fremont, 39400 Paseo Padre Pkwy., Fremont.

Kaiser Permanente Hayward Farmers' Market With vendors selling locally grown California produce at the main [illegible] the [illegible] Wednesdays, 10 a.m.-2 p.m. free. Kaiser Hayward, 27400 Hesperian Blvd., Hayward.

Kaiser Permanente Martinez Farmers' Market With locally grown seasonal fruits and vegetables. Thursdays, 10 a.m.-2 p.m. free. Kaiser Permanente Martinez Medical Offices, 200 Muir Rd., Martinez.

Kaiser Permanente Oakland Farmers' Market With vendors selling fresh organic fruits and vegetables. Fridays, 10 a.m.-2 p.m. free. Kaiser Oakland, 3801 Howe St., Oakland.

Kaiser Permanente Union City Farmers' Market With fresh fruits, nuts, greens, vegetables, and flowers. Tuesdays, 10 a.m.-2 p.m. free. Kaiser Medical Center, Union City, 3553 Whipple Rd., Union City.

Kensington Farmers' Market With [illegible], fresh flowers, an organic chocolatier and products, fresh wild fish, fruits and vegetables, nuts, butters, bread, fresh pasta, and seasonal surprises. Sundays, 10 a.m.-2 p.m. free. [illegible] at the Colusa Circle, Kensington.

[illegible] Farmers' Market With certified organic produce from [illegible] Farm and a youth-led prepared food booth called the Purple Lawn Cafe. For more info or to find out how to [illegible] [illegible], 510-433-1300. Saturdays, 10 a.m.-2 p.m. [illegible] Farmers' Market, 4173 [illegible] Blvd., Oakland.

[illegible] Farmers' Market [illegible] specialty foods, all-organic [illegible], [illegible] for sale, plus special programs and events. Thursdays, 3-7 p.m. free admission. 510-548-3333. EcologyCenter.org. Shattuck Ave. at Rose St., Berkeley.

[illegible] Square Fresh [illegible] Market Seasonal produce, greens, nuts, [illegible] pastries, flowers, specialty foods, [illegible], and artisanal crafts for kids. Sundays, 9 a.m.-2 p.m. free. [illegible] Square, 9th St. & Broadway, Oakland.

[illegible] Farmers' Market With local [illegible] and vendors selling fresh California-grown produce. Saturdays, 9 a.m.-1 p.m. free. Fernandez Ave. at Pear St., Pinole.

Richmond Certified Farmers' Market [illegible] produce and [illegible], produce, eggs, snacks, and apparel. Fridays, 8 a.m.-6 p.m. Richmond Farmers' Market, 24th St. & Barrett Ave., Richmond.

Richmond Farmer's Market Fresh, locally grown fruit, flowers, eggs, and other produce. Fridays, 8 a.m.-6 p.m. free. Richmond Farmers' Market, 24th St. & Barrett Ave., Richmond.

Saturday Berkeley Farmers' Market Fresh and organic produce, breads, produce, foods, and more for sale, plus special programs and events. Saturdays, 10 a.m.-3 p.m., free. 510-548-3333. EcologyCenter.org. MLK Civic Center Park, 2151 Martin Luther King Jr. Way, Berkeley. 510-981-5180. Ci.Berkeley.Ca.Us/ContentDisplay.aspx?id=12700.

Temescal Farmers' Market California certified farmers offer seasonal produce, [illegible] fruits and nuts, [illegible] eggs, bread goods, locally caught fish, [illegible] flowers, and more. 510-745-7100. Sundays, 9 a.m.-1 p.m. free. DMV Parking Lot, 5300 Claremont Ave., Oakland.

Tuesday Berkeley Farmers' Market Fresh and organic produce, breads, specialty foods, and more for sale, plus [illegible] programs and events. Tuesdays, 2-7 p.m., free. 510-548-3333. EcologyCenter.org. Derby St. at Martin Luther King Jr. Way, Berkeley.

Union City Farmers' Market With Market selling fresh California produce and products. Saturdays, 9 a.m.-1 p.m., free. Old Alvarado/Cesar Chavez Park, Smith & [illegible] St., Union City. ●

PICK

Vegan Dishcrawl

It's the [illegible] intersection [illegible] that brings foodies together for culinary tours. Set for Thursday, March 24, Berkeley's first ever **Dishcrawl** is 100 percent vegan and features tastings of several dishes at four different restaurants. Vegan food blogger **Colleen Boucher** leads the tour. Non-vegans are welcome. 7 p.m., $25 (buy tickets and learn meeting place online; for more information, e-mail Colleen@Dishcrawl.com or call 415-370-4105). Dishcrawl.com/berkeleyvegan. — *Anneli Rufus*

R&C

Oakland, 510-[illegible]. (Bakery/Coffeehouses) $-$$

[illegible] House 4301 Telegraph Ave., Oakland. 510-[illegible]. (Korean) $

[illegible] 4390 Telegraph Ave., Oakland. 510-652-[illegible]. (Korean) $$

La Calaca Loca 5199 Telegraph Ave., Oakland. 510-[illegible]. (Mexican) $

Lanesplitter Pizza and Pub 4799 Telegraph Ave., Oakland. 510-653-5350. (Pizza/Art Galleries) $

The Mixing Bowl 4920 Telegraph Ave., Oakland. 510-655-[illegible]. (California Cuisine/Coffeehouses) $$

Ohgane Korean Restaurant 3915 Broadway, Oakland. 510-594-8000. (Korean) $-$$$

Oriental B.B.Q. Chicken Town [illegible] Telegraph Ave., Oakland. 510-[illegible]. (Korean) $-$$

Phat Matt's BBQ 3415 Telegraph Ave., Oakland. 510-879-1294. (Barbecue/American/Burgers/Sandwiches/Southern/Soul Food) $-$$

[illegible] 5008 Telegraph Ave., Oakland. 510-652-4888. (California Cuisine/Organic/Sustainable/Pizza) $$-$$$

Sahn Maru 4315 Telegraph Ave., Oakland. 510-653-3366. (Korean) $-$$

[illegible] 2800 Telegraph Ave., Oakland. 510-[illegible]-5757. (Seafood) $-$$

[illegible] 5001 Telegraph Ave., Oakland. 510-[illegible]. (Korean) $

TRI-VALLEY

[illegible] 122 W. Neal St., Pleasanton. 925-[illegible]. (American/Steak House) $$$

[illegible] Grill [illegible] Market Pl., San Ramon. 925-[illegible]-1144. (Mexican) $

[illegible] House 4825 Hopyard Rd., Suite F2, Pleasanton. 925-[illegible]. (Barbecue/Deli) $

[illegible] 105 Town & Country Dr., Suite G, Danville. 925-[illegible]. (Barbecue/Deli) $

[illegible] 225-B Alamo Plaza, Alamo. 925-[illegible]. (Barbecue/Deli) $

[illegible] 400 San Ramon Valley Blvd., Danville. 925-[illegible]. ([illegible]) $$

McNamara's Steak & Chop House 7400 San Ramon Rd., Dublin. 925-833-0995. (American/Seafood/Steak House) $$$

[illegible] Restaurant 416 Sycamore Valley Rd. W., Danville. 925-[illegible]. (Asian Fusion/California Cuisine) $$$$

[illegible] 4920 Dublin Blvd., Dublin. 925-[illegible]. (American) $

[illegible] Trattoria 500 Bollinger Canyon Way, San Ramon. 925-[illegible]. (Italian) $$-$$$

[illegible] [illegible] San Ramon Valley Blvd., San Ramon. 925-[illegible]. (Middle Eastern/Persian) $$

[illegible] Wine 3130 Crow Canyon Pl., Suite D, San Ramon. 925-[illegible]. (Wine) $-$$

WALNUT CREEK

[illegible] Deli & Restaurant 1495 Newell Ave., Walnut Creek. 925-[illegible]. (Eastern European) $$

[illegible] 1342 Broadway Plaza, Walnut Creek. 925-[illegible]. (American/Steak House/Bars & Clubs) $$$$

Breads of India 1358 N. Main St., Walnut Creek. 925-[illegible]. (Indian/Pakistani/Organic/Sustainable) $-$$

[illegible] 1651 Botelho Dr., Walnut Creek. 925-[illegible]. (Chinese) $-$$

[illegible] [illegible] Ave., Walnut Creek. 925-[illegible]. ([illegible]) $

[illegible] 1515 Bonanza St., Walnut Creek. 925-[illegible]. (California Cuisine/Cajun/Creole/Latin) $$

[illegible] 1831 Ygnacio Valley Rd., Walnut Creek. 925-952-[illegible]. (Barbecue/Deli) $

[illegible] Wine Bar 1118 Mount Diablo Blvd., Walnut Creek. 925-[illegible]. (Italian Fusion/California Cuisine/Organic/Sustainable/Tapas/Small Plates/Wine Bar) $$-$$$ ●

TAKE IT EASY, BUT TAKE IT

Car crashes in Buenos Aires (*Carancho*) plane crashes in the Netherlands (*Winter in Wartime*)

By Kelly Vance

Martina Gusman and Ricardo Darín are trapped lovers in *Carancho*.

There may have been a less appetizing pair of screen lovers than ***Carancho***'s ambulance-chasing hustler Sosa (played by **Ricardo Darín**) and his junkie-doctor friend Luján (**Martina Gusman**), but we have to stop and think hard to come up with a few. Javier Bardem and Maricel Álvarez in *Biutiful*, maybe? How about Jim Carrey and Ewan McGregor in *I Love You Phillip Morris*? Or Nicolas Cage and anybody?

No doubt about it, Buenos Aires residents Sosa and Luján make a spectacularly unappealing couple. He makes a living by preying on distraught auto-accident victims and talking them into letting him represent them, then swindling them out of their insurance settlements with the connivance of crooked cops and an organization called The Foundation. For her part, Luján tries to do the right thing as an emergency medical caregiver who applies triage to those same accident victims on their way to the hospital — but the stress of that job, combined with her rotten luck in picking boyfriends, has led to an addiction to painkillers.

And yet actors Darín and Gusman, with the help of director **Pablo Trapero** and his team of screenwriters, manage to make us care about Sosa and Luján, and in so doing, transform *Carancho* (translation: vulture, a reference to Sosa) from a sordid little story of two losers into something more interesting and complicated.

Argentina, we're informed in a graphic at the beginning of the film, apparently suffers from an epidemic of fatal car crashes. So it's natural that characters like these frequently run into each other, so to speak, at accident scenes. His opening line to her is a classic: "Don't worry, I don't do malpractice." Later, on what passes for their first date, they have coffee in an all-night café at 6 a.m. and he proposes a flirtatious game as they gaze at the street together. Look at that intersection. If four cars run the red light, I get to kiss you. He gets his four runners within two minutes.

The demands of his existence have worn Sosa down to a frazzle. It shows on his face and in his sagging body language. In 2009's *The Secret in Their Eyes*, released here last year, veteran actor Darín portrayed a government attorney with a guilty conscience about Argentina's "dirty war" against protesters. The character of Sosa is compromised in terms just as dark and unforgiving, as a man who's completely out of excuses to himself. Every day he has to face the poor victims he's conned as well as threats from his greedy bosses running the racket — they think he's holding out on them. In one astounding scene, he helps a friend of his, a desperate old man, by breaking his leg with a sledgehammer to help set up a fake pedestrian injury. Sosa's expression of utter weariness dominates the drama. He's always hustling, even at a wedding and especially at funerals. There's trouble everywhere he looks: wrecks, injuries, fatalities, fraud, reprisals, etc.

Once she gets to know Sosa's routines, Luján is disgusted with him. But she gets over it. As a lonely urban professional far from her home in the provinces, she'll take any scrap of kindness she can get. And anyway, didn't Sosa promise her he'd quit the *carancho* life and run away with her? At first, actor Gusman seems a little too glamorous for the part, but that impression evaporates the first time we see Luján in a filthy toilet stall shooting up between her toes. It's hard to appear chic in the midst of such misery.

Would it constitute a plot spoiler to note that we waited the entire running time of the film for that final, ultimate, conclusive car crash? Filmmaker Trapero obviously couldn't resist. But in the long run, *Carancho* isn't really about auto collisions at all, nor corrupt police, nor grieving victims (although various distraught relatives do lend an especially mournful tone). Our sympathies are with the trapped lovers. We have a strong suspicion that they're never going to get out of this situation alive, and yet we're pulling for them. Even vultures have feelings, right?

Carancho
Directed by Pablo Trapero. With Ricardo Darín and Martina Gusman.
Opens Friday

Winter in Wartime
Directed by Martin Koolhoven. With Martijn Lakemeier and Jamie Campbell.

It seems Europeans will never run out of World War II tales. Too many people were involved, and the struggle transformed the entire world. The story refuses to go away. **Martin Koolhoven**'s ***Winter in Wartime***, a Dutch production from 2008 just now getting its North American look-see, is adapted from a book by **Jan Terlouw** about the adventures of a fourteen-year-old boy in a small town in the Netherlands under German occupation.

It's January 1945 — only four months before the war would end, but no one could foresee that. The ground is covered with snow and food is running out. Young Michiel (played well by **Martijn Lakemeier**), son of the town's mayor, has fun with his friend investigating the wreckage of a British fighter plane, but the prankish mood soon turns grim. The downed RAF pilot, Jack (**Jamie Campbell Bower**), has escaped the crash and is hiding in the woods near town (shot on location in Lithuania), and by coincidence it falls to Michiel to help him make his getaway. This takes place as Michiel's beloved Uncle Ben (**Yorick van Wageningen**), a fighter in the resistance, has arrived to hide out with his family.

The film's perspective is a little different than other WWII dramas we've seen from the Netherlands — *Black Book*, *Soldier of Orange*, etc. — because it's told entirely from the boy's point of view. So it's more or less a coming-of-age drama with Nazis as the bullies. The first thing Michiel does after befriending Jack is to take the cardboard out of his bicycle spokes — no use making unnecessary noise when trying to avoid sentries. Michiel begins to notice things about certain townsfolk, like the Nazi sympathizer next door. The boy is in for a few surprises as the narrative plays out.

Director Koolhoven's storytelling is a bit too obvious and heavy-handed. His mise-en-scène is too weighty, and Michiel's numerous predicaments (he's accident prone) pop up in uncomfortable close-ups. Even composer **Pino Donaggio**'s score seems corny and overblown, with syrupy choral passages and timpani cues. We can safely attribute all that to the kid's "innocent" point of view. So what's left? A child's World War II where discovery counterbalances the terror. ●

Editor@EastBayExpress.com

MOVIES & THEATERS

To learn where a movie is playing, note the abbreviations at the end of each listing, then consult the theater guide at the bottom of this page. Capsule reviews are written by Andrea Gronvall (A.G.), Cole Haddon (C.H.), J.R. Jones (J.J.) and Kelly Vance (K.V.). For a schedule of repertory films, see One-Night Stands at the end of these listings. Please send info fourteen days before event date to editor@eastbayexpress.com

OPENING

Carancho Actors Ricardo Darín and Martina Gusman [illegible] this gray, gritty character study [illegible] ambulance-chasing Buenos Aires insurance hustler named Sosa (Darín) falls in love with an emergency [illegible] Luján (Gusman) when they meet at one of the city's numerous auto accident scenes. The sordidness of their lives — he's in with a gang of [illegible] cops and [illegible] only makes their affection for each other more poignant. Director Pablo Trapero doesn't neglect the black humor of their situation. Screenplay by Alejandro Fadel, Martín Mauregui, Santiago Mitre, and Trapero. (K.V.) [illegible]

Diary of a Wimpy Kid 2: [illegible] The second installment of the kids' series follows our eponymous wimpy hero, Greg (Zachary Gordon) as he attempts to [illegible] this time at seventh grade. Directed by David Bowers; adapted from the novels by Jeff Kinney by Jeff Filgo, Jeff Judah, [illegible] Gabe Sachs; also starring Robert Capron, Devon Bostick, [illegible] Harris, [illegible] Steve Zahn. CWC, [illegible] CEPH, CUC, [illegible]

Jane Eyre Cary Joji Fukunaga maintains the property [illegible] English [illegible] Jane is dark, gothic, and Victorian [illegible] Bertha (nicely played by Mia Wasikowska) and her honest [illegible] Rochester (Michael Fassbender), [illegible] Thornfield Hall, the house of secrets. Director Fukunaga (*Sin Nombre*) and screenplay adapter Moira Buffini [illegible] Jane Eyre as [illegible] intelligent, [illegible] young woman who is aware that she must play the cards that she's been dealt very carefully [illegible] The large cast of supporting players adds to the [illegible] Sally Hawkins, Judi Dench, Jamie Bell, [illegible] Imogen Poots, [illegible] (115 min.) (K.V.) CEPH, CAPP, AL, PM

Limitless Without much [illegible] Neil Burger has emerged as one of the best suspense directors in the business, and the irony of this accomplishment is [illegible] *The Illusionist* [illegible] Limitless [illegible] Bradley Cooper of *The Hangover* [illegible] drug and begins to access 100 percent of his brain capacity [illegible] Robert De Niro [illegible] Abbie Cornish [illegible] CWC, [illegible]

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Theater Guide

This guide explains the abbreviations at the end of each capsule. **AL** = Landmark Albany **ATC** = Alameda Theatre & Cineplex. [illegible] **CAPP** = [illegible] **CEPH** = [illegible] Pleasant Hill [illegible] **CUC** = Century Union City **CWC** = Century Walnut Creek [illegible] **PM** = Landmark Piedmont [illegible] **WRS** = [illegible]

M&T

Sucker Punch [illegible] a quintet of young women starring a variety of [illegible] to get out of a [illegible] Directed by [illegible] Snyder [illegible] Emily Browning, [illegible] Jena Malone and Vanessa Hudgens. [illegible]

ONGOING

The Adjustment Bureau [illegible] Adapted from a short story by [illegible] Philip K. Dick, [illegible] New York City [illegible] (Matt Damon) [illegible] (Emily Blunt) [illegible] Screenplay and [illegible] by George Nolfi [illegible] (107 min.) [illegible]

Battle: Los Angeles [illegible] visual effects. [illegible] Fifth Marines [illegible] multiethnic and [illegible] (Aaron Eckhart) [illegible] John Wayne. [illegible] Santa Monica [illegible] (Michael Peña) [illegible] (117 min.) [illegible]

Beastly [illegible] of *Beauty and the Beast* [illegible] (Mary-Kate Olsen) [illegible] "I love you." [illegible] Vanessa Hudgens [illegible] the *Twilight* effect. [illegible] Daniel Barnz, who adapted the screenplay from Alex Flinn's novel. (86 min.) [illegible]

Big Mommas: Like Father, Like Son [illegible] starring Martin Lawrence [illegible] Directed by John Whitesell, written by Matthew Fogel and Don Rhymer [illegible]

Biutiful [illegible] Alejandro González Iñárritu [illegible] Javier Bardem [illegible] (147 min.) [illegible]

Black Swan Natalie Portman's performance [illegible] Tchaikovsky's *Swan Lake* [illegible] Mila Kunis [illegible] (Vincent Cassel) [illegible] (Barbara Hershey) [illegible] (107 min.) [illegible]

Cedar Rapids [illegible] Ed Helms [illegible] John C. Reilly [illegible] Anne Heche [illegible] Directed by Miguel Arteta [illegible]

Certified Copy [illegible] Juliette Binoche [illegible] (106 min.) [illegible]

Dinosaurs Alive! [illegible]

Even the Rain [illegible] Gael García Bernal and Luis Tosar [illegible] Bolivia [illegible] (104 min.) [illegible]

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The Fighter [illegible] (Mark Wahlberg) [illegible] (Christian Bale) [illegible] (Amy Adams) [illegible] (114 min.) [illegible]

Gnomeo and Juliet [illegible] Emily Blunt [illegible] Maggie Smith, Patrick Stewart, and Ozzy Osbourne [illegible]

Hall Pass The Farrelly Brothers [illegible] Owen Wilson and Jason Sudeikis [illegible] Christina Applegate [illegible]

[illegible] Directed by [illegible] Bobby Farrelly [illegible]

[illegible] Interview-based documentary [illegible] featuring Desmond Tutu, Noam Chomsky and many others. [illegible]

I Am Number Four [illegible] (Alex Pettyfer) [illegible] (Dianna Agron) [illegible] Directed by D. J. Caruso [illegible]

I Will Follow [illegible] Ava DuVernay [illegible]

Inside Job [illegible] Charles Ferguson [illegible] Matt Damon [illegible]

Just Go With It [illegible] Adam Sandler [illegible] Jennifer Aniston [illegible] Nicole Kidman [illegible] *Cactus Flower* (1969) [illegible]

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directed. (118 min.) (LJ, K.W., CA, RH, UAE)

The King's Speech No holiday season would be complete without a stately British historical drama, and The Weinstein Company obliges us this year with this pleasant drama about the Duke of York (Colin Firth), who would be crowned a stammering monarch in place of the throne as King George VI and lead his people through the Nazi threat. The movie is heavier on the uncovered dialogue of talented Logue (Geoffrey Rush), the Aussie-born speech therapist who succeeded where others had failed in treating the royal's vocal impediment, and the two men have the movie afloat with their light-footed mast warfare. This Anglican hobby historian is buoyed by a spicy history lesson around the scandalous marriage of the duke's older brother Edward VIII to the twice-divorced Wallis Simpson, which forced him from the throne, and by Timothy Spall as a growling, cigar-chewing Winston Churchill. Tom Hooper directed, with Helena Bonham Carter, Guy Pearce, Derek Jacobi, and Michael Gambon as the imperious George V. (118 min.) (LJ, K.W., CRC, CAPH, RH, S)

The Last Lions Renowned wildlife filmmakers Beverly and Dereck Joubert plan six years shooting the National Geographic documentary, which narrates the rapid decline in the world's lion population. After an African lion is killed by a rival pride, its mate and three cubs flee to an island in a Botswana river delta, where the lioness encounters a large herd of aggressive buffalo. Tensions just as deadly. Many of the sequences are daytime like those in which the lioness refines its hunting, mysterious or unfamiliar territory, but they're undercut by Jeremy Irons's sonorous narrator, with its undue emphasis on what "wonders" the big cats are living. It's a very human event meant to mount that. (88 min.) (LA, S, S)

The Lincoln Lawyer Well-written, performance-heavy modern cautionary tale about what happens when a wheeling-dealing Los Angeles criminal-case attorney (Matthew McConaughey) has himself get taken over defending a diabolical (Ryan Phillippe) rich, charged playboy (Ryan Phillippe) charged with raping and beating a prostitute. Michael Connelly's novel is in good hands; director Brad Furman (The Take) and screenwriter John Romano imbues the LA jelly-bean vibe in a bottle, with slick 'n' salty performances by a large cast of veterans, including William H. Macy, Josh Lucas, Marisa Tomei, and Gurnee, John Leguizamo, and Marisa Tomei as the lawyer's ex-wife. (118 min.) (K.V, CRC, CE, CEPH, CH, CUC, CR, DR, CCC, RH, R, UA, UAE)

Lord of the Dance 3D Film adaptation of a dazzling by the zealous Irish step-dancer Michael Flatley. Directed by Marcus Viner. (R, UAE)

Mars Needs Moms Computer-animated sci-fi flick about a kid (Seth Green) whose mother (Joan Cusack) is kidnapped by aliens and must be rescued. Directed by Simon Wells; written by Simon and Wendy Wells, and also starring Seth Robert Knoby and Tom Everett Scott. (88 min.) (BB, EP, CWC, CR, CEPH, CH, CUC, CRC, RH, R, UAE)

The Music Never Stopped The producers of this heavily ensemble character study must have paid a fortune to use fees for its flood of Sixties-era ditties. The tunes come in as part of the therapy for Gabriel's father Pacino, a crippled former musician and flower-child whose brain tumor has caused him to lose mid-term memory. He still thinks it's 1968, and grooves heavily to the Grateful Dead. The movie, adapted by Gwyn Lurie and Larry Marks from a case study "The Last Hippie" by Oliver Sacks (Awakenings), pits actor Pacci against a squad of comedy including Julia Ormond as a kindly therapist and J.K. Simmons and Cara Seymour as Gabe's parents, who unfortunately re-experience the Sixties themselves. Sort of a crash course in Flowerology, produced and directed by Jim Kohlberg. (105 min.) (K.V, CAPH, S)

Mysteries of Egypt National Geographic and a team of scientists reveal the architecture, legends, history — and most importantly, mysteries — of ancient Egyptian civilization. CSC

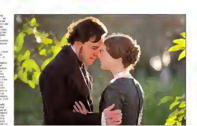
Of Gods and Men High in the rolling hills of Algeria in the mid-1990s, a group of French Roman Catholic monks live the monastic life — meditating, praying, studying, and providing daytime care for people in the nearby village. But their existence is threatened by a band of anti-government Islamist rebels who see them as part of the "organized plundering" of French colonialism. Director Xavier Beauvois (Le Petit Lieutenant) keeps the threat hazily and expectant as the monks themselves, with a sagely performance by veteran actor Michael Lonsdale as ailing Luc. Scenario by Etienne Comar, adapted by Beauvois. Lambert Wilson and more as Brother Christian. (122 min.) (K.V, CAPH, AL

Paul This witty, precisely-observed and yet broadly funny road-trip comedy witnesses the monster of two most of oddest fans in America — a pair of dumbfounded science-fiction nerds from England (Simon Pegg and Nick Frost) and the and cheeky, a and outer-space ET escaped from forty years' confinement in an air force base (voiced hilariously by Seth Rogen). The two boys meet the monster in the desert Southwest, a pretty scary place for all three of them, and must throw Pegg & Frost meet the most mix of the stars and its illustrious nerdocracy, bible-thumpers, most national-security goons (including Jason Bateman and Sigourney Weaver), and an RV-park wallflower named Ruth Buggs (Kristen Wiig). Smooth directed by Greg Mottola (Superbad). (104 min.) (K.V, BS, EP, CWC, CE, CEPH, CH, DR, CCC, SA, CA, CRC, RH, R)

Phil Ochs: There but for Fortune It's a bit like worshipful but ardent doc in Kenneth Bowser's documentary on folk musician Phil Ochs (ironically title is the gaps in one knowledge of the life and flavor of the late 1960s protest songwriter, who specialized in protest songs and topicals in the thick of the era's "movement" politics — even as his career never caught his mental and physical health. The nicely wound, Texas-born Ochs was fiercely anti-war. He also idolized Bob Dylan, who didn't exactly return the compliment, according to such talking heads as Abbie Hoffman, Christopher Hitchens, Joan Baez, and former producer Jac Holzman. (96 min.) (K.V, RCE

Rango Quick-witted animated Western spoof gets plenty mileage out of good writing, a grand sense of fun, and the voice of Johnny Depp as a chicken-hearted chameleon Rattlesnake in a dry plain town called Dirt. Director and frequent Depp helmer Gore Verbinski (he helmed the Pirates of the Caribbean outings) peppers the throne-chewing proceedings with references and memories: Hunter Thompson, Clint Eastwood, speeds by Timothy Olyphant, Chinatown, etc. But Depp's and madlings fill it more throne, and Rango dues to Sergio Leone, and the lively village monster (voices of Isla Fisher, Harry Dean Stanton, Abigail Breslin, Alfred Molina, et al.) are a further advance along the and set by Fantastic Mr. Fox. Screenplay by John Logan, from a story he wrote with Verbinski and James Ward Byrkit. (107 min.) (K.V, CWC, CE, CEPH, CH, CUC, CR, RH, CCC, RH, R, CCC, UAB, WWS

Red Riding Hood Director Catherine (Lords of Dogtown) Hardwicke's teen-romance rehash of the ancient fairytale is a bit corny and tiresome but tries at its medieval roots into tale of the struggle between right and darkness. It never have been clear if the wolf-monster weren't so CGI-fakey, but what else would we expect? Both Amanda Seyfried and Julie Christie are effective as Riding Hood and her artsy-crafty grandma. Gary Oldman lets go as hammy werewolf-hunting churchman Father Solomon, who levels his own personal inquisition on the monster village. A strut than just daytime seduction Twilight, the end is all a reality as Hammer Gothic-style art a traction. Screenplay by David (monster) (Ravel). Also with Billy Burke and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[illegible] (100 min.) (R.V. [illegible]) [illegible]

Solomon: The story of everyone's [illegible] [illegible] CSC

To Be an Astronaut: Wonder what it [illegible]? Take a [illegible] inside the [illegible] of NASA for an IMAX-enhanced view of everything from training to lift-off (40 min.) CSC

True Grit: The Old West is a [illegible] [illegible] the Coen Bros. remake of the 1969 John Wayne-Henry Hathaway version of Charles Portis' novel about a broken-down US Marshal [illegible] (following Jeff Bridges) and [illegible] girl Mattie Ross (impressive newcomer Hailee Steinfeld) on the trail of the scoundrel who murdered Mattie's father. As [illegible] and [illegible] as the [illegible] is, the language is 19th-century [illegible]

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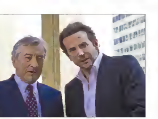
[illegible] to point up the discrepancy between the characters' Biblical references and the [illegible] of life in Arkansas [illegible] 1878. Bridges, [illegible], Josh Brolin, Barry Pepper, and [illegible] [illegible] (as [illegible] bounty hunter [illegible]) [illegible] [illegible] and the Coens' western revival [illegible] with *No Country for Old Men* — [illegible] with a [illegible] cinematography by Roger Deakins, [illegible] the [illegible] by Joel and Ethan Coen (110 min.) (K.V.) [illegible]

Unknown: [illegible] [illegible] the Stephen Cornwell take a [illegible]—an American [illegible] in Berlin loses his passport and his identity, [illegible] his wife claims not to know him—and [illegible] [illegible] by [illegible] Neeson as the [illegible] and [illegible] January Jones [illegible] as his wife, a [illegible] Diane Kruger as a [illegible] [illegible] [illegible] Bruno Ganz as an investigator [illegible] Neeson [illegible] East [illegible] But the [illegible] and [illegible] Spanish director Jaume Collet-Serra (*Orphan*) keeps [illegible] into the [illegible] [illegible] [illegible] (109 min.) [illegible]

Vidal Sassoon The Movie: A breezy, uncritical portrait of the hairdresser who helped define the look of Swinging London. Director Craig Teper surveys the high points of Sassoon's life, sandwiching [illegible] between [illegible] reminiscences from colleagues, including Michael Gordon, [illegible] of the movie, the author of a [illegible] book on the subject. An [illegible] [illegible] in Britain, [illegible] [illegible] in the [illegible] [illegible] [illegible] military [illegible]. In 1948, [illegible] [illegible] for a [illegible] of apprenticeships at London hair salons. These led to his first big innovation: the "five-point" [illegible] an [illegible], geometric [illegible] inspired by [illegible] architecture and popularized by designer Mary Quant. This is [illegible] as having liberated 20th-century women—[illegible] [illegible], the let's not forget the pill. (90 min.) (K.G.) [illegible]

Winter in Wartime (Oorlogswinter): A child's World War II [illegible] Holland, where coming of age is [illegible] as [illegible] as the Nazis. Fourteen-year-old Michiel (Martijn Lakemeier) is forced to stop playing games [illegible] the conflict when a wounded British flyer (Jamie Campbell Bower) [illegible] [illegible] near the village in which Michiel's father [illegible] [illegible] and where not everyone's [illegible] are absolutely clear. [illegible] [illegible] [illegible] [illegible] between shocking home-front [illegible] and young Michiel's point of view, [illegible] up to the level of Paul Verhoeven's war dramas, [illegible] [illegible]. Screenplay by [illegible] [illegible] Jong, Paul [illegible] Melissen, and [illegible], adapted from Jan Terlouw's novel. (103 min.) (K.V.) [illegible]



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PAUL (R)

[illegible]

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[illegible]

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[illegible]

PIEDMONT 4186 Piedmont at 41st, Oakland

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JANE EYRE (PG-13)

[illegible]

THE ADJUSTMENT BUREAU (PG-13)

[illegible]

THE KING'S SPEECH (R)

[illegible]

SHATTUCK 2230 Shattuck at Kittredge, Berkeley

Buy Tix: www.landmarktheatres.com or 777-FILM #014

[illegible]

CERTIFIED COPY (NR)

[illegible]

THE ADJUSTMENT BUREAU (PG-13)

[illegible]

WINTER IN WARTIME (R)

[illegible]

THE KING'S SPEECH (R)

[illegible]

THE LAST LIONS (PG)

[illegible]

BLACK SWAN (R)

[illegible]

BIUTIFUL (R)

[illegible]

RED RIDING HOOD (PG-13)

[illegible]

EVEN THE RAIN (NR)

[illegible]

[illegible] (PG-13)

[illegible]

CARANCHO (NR)

[illegible]

I AM (NR)

[illegible]

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THE MUSIC NEVER STOPPED (PG)

[illegible]

Screening Lounge

The 2:15 & 9:55 Shows are 21+ Only

TO CATCH A DOLLAR: MUHAMMAD YUNUS BANKS ON AMERICA (NR)

[illegible]

= The Screening Lounge

[illegible]

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[illegible] Schedule for Fri March 25th - Thu March 31st

Matt Damon Emily Blunt

THE ADJUSTMENT BUREAU

(4:45) 7:15 9:45 PG-13

2pm Show Sat & Sun Also!

"[illegible] Movie in America!" - [illegible]

RANGO

(3:45) 6:30 9:15 PG

1pm Show Sat & Sun Also!

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College Ave at Ashby [illegible]

[illegible] Schedule for Fri March 25th - Thu March 31st

"[illegible]: An [illegible] Portrait" - [illegible]

PHIL OCHS: THERE BUT FOR FORTUNE

(3:10 4:30) 7:00 9:15 NR

12:15pm Show Sat & Sun Also!

[illegible]

"Not Just The Story Of A Brilliant Fashion Idea That Swept The Globe. It Is A Euphoric Account Of One Man's Strenuous Self-Invention" - New York Times

VIDAL SASSOON THE MOVIE

(2:20 4:45) [illegible] 9:20 NR

12:10pm Show Sat & Sun Also!

[illegible]

THE FIGHTER

2:20 7:20 R

INSIDE JOB

(4:50) 9:45 PG-13

12pm Show Sat & Sun Also!

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April 6 & 6 7pm

Rialto Cinemas Elmwood

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[illegible]

ONE NIGHT STANDS

THURSDAY, MARCH 24

La Operación (40 min., 1982). Presented by Bay Area Boricuas, etc. (LP, 7:00)

[illegible] (93 min., 2011). Benefit for the Berkeley-East Bay [illegible] Society (RCE, 7:00)

FRIDAY, MARCH 25

[illegible] (103 min., 1990). Under the Skin: The Films of Claire Denis (PFA, 7:00)

Beau travail (93 min., 1999). Under the Skin: The Films of Claire Denis (PFA, 9:00)

SATURDAY, MARCH 26

[illegible] (83 min., 2001). Preceded by [illegible] (15 min., 2008). First Person Rural: The New [illegible] (PFA, 6:30)

[illegible] (113 min., 1988). Under the Skin: The Films of Claire Denis (PFA, 8:30)

SUNDAY, MARCH 27

[illegible] (13 min., 2001). Preceded by [illegible] (30 min., 2008). First Person Rural: The New [illegible] (PFA, 3:00)

The Big [illegible] (110 min., 2004). First Person Rural: The New [illegible] (PFA, 5:30)

TUESDAY, MARCH 29

Frankenstein (45 min., [illegible]). National Theatre Live (RCE, 7:00)

WEDNESDAY, MARCH 30

The City of Lost Children (112 min., 1995). Film 50: History of Cinema (PFA, 3:10)

Re-imagining [illegible] (total running time 52 min., 2010). A series of short films [illegible] [illegible] [illegible] [illegible] [illegible] program in the East Bay. [illegible] (Oakland, 7:00)

Different Tongues: Film in Dialogue with Music, Literature and Dance (total running time 71 min., 1941-81). Radical Light: Alternative Film and Video in the San Francisco Bay Area (PFA 1:30)

GRAND LAKE THEATRE

[illegible]

BEST EAST BAY THEATER

[illegible]

SUCKER PUNCH (PG13)

FRI-SAT-SUN 1:00 4:15 7:30 10:00

MON-THUR 4:15 7:30, 10:00

DIARY OF A WIMPY KID 2 (PG)

FRI-SAT-SUN 12:15 2:20 4:30, 7:00, 9:15

MON-THUR 4:30, 7:00, 9:15

RANGO (PG)

FRI-SAT-SUN 12:25 2:35, 4:45, 7:15, 9:40

MON-THUR 4:45, 7:15, 9:40

PAUL (R)

FRI-SAT-SUN 12:30 2:45 5:00, 7:20, 9:45

MON-THUR 5:00, 7:20, 9:45

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FULL TIME B-BOYS

On their latest album Prozack Turner and Marc Stretch go all the way DIY

By Rachel Swan

Rick "Marc Stretch" Govan and Prozack Turner

Emcees **Prozack Turner** and **Rick "Marc Stretch" Govan** don't really need a mythology to make themselves interesting, but they've tried it anyway. In past biographies, they met in space camp. Or the first Gulf War — Turner was a chopper pilot and Stretch was the gunner. Sometimes they say the war was Vietnam. (In which case an interviewer would have to accept that both rappers are very young-looking geriatrics.) Other times, they say they met while deep-sea diving. "We were looking for the same buried treasure," Prozack likes to say.

Thus, the real story of their duo **Foreign Legion** is hard to pin down. And it's a little more prosaic than what you usually find in the group's press materials. Prozack and Stretch met at a bar in 1997 and hit it off. Physically, they're opposites. The fact that Zack is small and white, while Stretch is tall and black, has always made the group look slightly, well, gimmicky. But fans take endless pleasure in noting that they have uncannily similar personalities. Both are fast, clever, aggressive, flirty, and sarcastic, with an acid sense of humor. They're self-employed rappers who could easily survive in other industries. Until January, Prozack co-owned the Layover bar in downtown Oakland, while Stretch worked at a graphic design company. It's little surprise that when they first met, Prozack was selling shoes at **Nordstrom**.

But only recently have the two made their real lives the cornerstone of an artistic project, namely with the movie that accompanies their new album, *Night Moves*. Originally planned as a TV series, it's a sitcom about two struggling rappers who have just inked their first major-label deal, and are trying, against all odds, not to screw it up. Prozack and Stretch play exaggerated versions of themselves. In the opening scene, Zack tries to negotiate with a CEO from Interscope Records, who is hogarting the master copies of Foreign Legion's new album. In this case, the master copies serve as collateral, since Stretch broke some equipment at Interscope. Thus the emcees have to cook up a crazy scheme to pay off the debt and get their masters back. It involves a hooker named Donna, who winds up being the group's unlikely co-conspirator.

Okay, so that doesn't exactly qualify as real life. But it does have historical underpinning. Sort of. Prozack did, indeed, sign to a major label in 2005 — **DreamWorks**, which was distributed by Interscope — but he never saw the official release of his solo debut because the label folded that year. In fact, DreamWorks held Prozack's master copies hostage, so to speak, in a way that seems almost as diabolically absurd as it does in the *Night Moves* movie plot. After that, he decided to be DIY for good. Then the other major labels started toppling, and the point became moot.

"At that point, it would be hard to put an album into someone else's hands because I know how to do everything," Prozack said. And he's right. Prozack produced seven of the thirteen tracks on *Night Moves*, mostly for economic reasons, he said. He also wrote and directed the movie. At this point, the two rappers are handling everything themselves, from management to the recording process. And they seem to do better that way.

Foreign Legion is that rare hip-hop group that managed to attain real longevity in the underground, partly because of a rigorously channeled imagination, but mostly because the two emcees are savvy enough to handle their own business operations. That was true from the jump. When they began collaborating in 1997, Stretch had only recently discovered backpacker hip-hop. "I was living in Vallejo," he explained.

Show Details
At Disco Volante (347 14th St., Oakland) on Friday, April 8.
8:45 p.m., $5.
DiscoVolanteOakland.com

The two actually met through their mutual friend **DJ Design** (aka **Keith Griego**), who used to be a bona fide member of the group. Prozack and Stretch were both capable rappers with sharp senses of humor; it seemed like a perfect match. Their principles aligned, but their intonation was different enough to give the sense of two distinct voices. And they suited each other for logistical reasons. "I figured I could cut my songwriting in half," Prozack said. "Plus add some color to the group," Stretch interjected. After a few promising freestyle sessions, the two emcees started splitting their writing duties. They began performing around town in costume, dressed as *Star Wars* or *Flintstones* characters. The two released their first album, *Kidnapper Van*, in 2000 and established themselves as resolute indie flag wavers. The album's single, "Full Time B-Boy," is a celebration of self-employment and full creative control. It remains one of their most memorable songs.

Since then, they released a party album called *Playtight* (the single from that one was called "Happy Drunk"), along with a few side projects — including Prozack's two solo affairs. Prozack got married and opened a bar. Stretch expatriated to Hayward, but moved back to Oakland after the statute of limitations expired on his parking tickets. In short, they grew up.

It shows in their sartorial choices. Sitting at a table in **Heinold's First and Last Chance** bar, the two emcees looked more handsome and world-weary than in previous years. They wore matching fedora hats and chunky sunglasses — Stretch said his were made from the same polymer as Wonder Woman's airplane. Prozack wore a pea coat and three rings. Stretch sported a Wu Tang shirt and a big, coiled gold chain that he called "a dookie rope." ("Old school terminology," he explained.) An artist at a nearby table began sketching Prozack in his notepad.

Their new album is grown up, too. "Fast and Loose" is a celebration of carefree lifestyles, but it's also a reality check — Prozack starts off with a reference to parking tickets, Stretch raps about rolling with the punches. "Angel" is a love ballad in which Prozack yearns for functional marriage and domestic tranquility (something he's apparently found in real life). "Fresh Air" is a fake interview with **Terry Gross**.

The beats on *Night Moves* are elastic and brisk. They have all the sample-driven glitchiness of old Foreign Legion, but more musical depth. "Piano Banger," for instance, is a busy patchwork of keyboard and organ sounds, anchored by a simple backbeat. Other songs borrow liberally from Seventies funk, blending horn samples, tambourine fills, rubber-band basslines, a not-so-subtle theft from **Smokey Robinson**, and the occasional live instrument.

The single "Travel Late" is about movement. It has the self-aggrandizing, lusty aspect of traditional hip-hop — in the video, Prozack and Stretch pretend to be airline pilots — but it's still moored by common-man humor. They have trouble getting off the ground, at first, because Prozack lost his keys. ●

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Oliver Mtukudzi, Habib Koité, and Afel Bocoum are performing together on the Acoustic Africa tour.

TOUCH OF ACOUSTIC AFRICA

Three African guitar legends grace the Paramount Theatre

By Andrew Gilbert

The African music event of the season isn't just a treat for American audiences. For the musicians involved in the **Acoustic Africa** tour, it's a welcome and all too-rare opportunity to immerse themselves in the sounds and rhythms of fellow artists from very different traditions.

Featuring pan-Malian guitar star **Habib Koité**, Zimbabwean legend **Oliver Mtukudzi**, and Mali's **Afel Bocoum**, a protégé of the late guitar master **Ali Farka Toure**, Acoustic Africa concludes a spate of Northern California dates on Friday, March 25, at the **Paramount Theatre**. The collaboration extends off the bandstand. These three formidable guitarists (four actually, as Bocoum's contingent includes the esteemed Malian guitarist **Mamadou Kelly**), all of whom are now in their fifties, spend a lot of time hanging together exchanging information.

"Africa is a big continent and we don't know each other," Koité said. "For me, Acoustic Africa is a chance to meet and discover and learn some more. We're together in the dressing room, the tour bus — all the time we try to learn from each other. That's why I can say, 'Oliver, how do you do this kind of thing?' When he plays guitar I watch his fingers, and he does the same for me."

Launched in 2006 by the world music label **Putumayo** in conjunction with a compilation album of the same name, Acoustic Africa has featured a revolving triple bill over a series of wide-ranging dates across Europe and North America. Koité is the only holdover from previous tours.

Rather than featuring three combos, the slimmed-down package includes two musicians from each bandleader's group and various combinations of players from song to song. Each leader gets several solo features, but there are also fascinating combinations — for instance, Mtukudzi and Koité teaming up accompanied by the West African calabash, a percussion instrument made from a large gourd, and the Shona *mbira*, the thumb piano that plays a central role in much Zimbabwean music.

"When I was told I was going to do a collaboration with Malian groups I thought they would play the same thing," Mtukudzi said. "But Mali is a huge country with a lot of different styles. Afel comes from the desert in the north and Habib comes from the greener side in the west, so it's like they're from different countries. Still, we have a song that we argue about. They say it's Malian, I say, no, it's Zimbabwean!"

Mtukudzi is well recognized in the US mostly thanks to **Bonnie Raitt** — who began championing his music in the mid-1990s — and British producer **Steve Dyer**, who turned Mtukudzi's 1998 album *Tuku Music* into an international hit. Likewise, Koité enjoys a fair amount of worldwide name recognition. In comparison, Bocoum is relatively unknown. A master of the lean, sinewy desert blues made famous by **Ali Farka Touré**, he sings mainly in Sonrai, the language of his father, but also in Bambara and the Tuareg tongue Tamashek. He joined Farka Touré's band in 1968 at the age of thirteen and stayed for 10 years, when he left to launch his own band, **Alkibar** (Sonrai for "messenger of the great river"). Marked by medium-tempo incantatory lines, his music evokes the vast expanse of the Sahara.

"In the north we have many influences from Arab and Berber music mixed with black African music," Koité says. "The Tuareg and Sonrai make really special music. Afel blends his guitar with the njarka, a small one-string fiddle. It's something really deep."

All three leaders avoid direct involvement in politics, but they work to address social issues on and off the bandstand. Koité hasn't released an album since 2007's *Afriki* (Cumbancha) because he spends much of his time on the road performing or working as a UNICEF ambassador. Mtukudzi, who helped rally the newly independent Zimbabwe in 1980, has watched his country disintegrate over the past decade as President **Robert Mugabe** clings to power by brutalizing political opponents. Though the ruling party has tried to compromise him, Mtukudzi is confident that he retains the trust of the people.

And his musical philosophy is pretty noncombative. "My music is one of the very few things that Zimbabweans share equally, no matter where you come from, what color you are, what tastes you have, or what party you support," Mtukudzi said. "The aim of my music is to try to unite everyone." ●

Editor@EastBayExpress.com

Show Details
At the Paramount Theatre (2025 Broadway, Oakland) on Friday, Mar. 25, 8 p.m.
$25-$100
ParamountTheatre.com

THE PIANO GUYS

How the John Brothers parlayed a free Craigslist piano into real employment.

By Bailey Pennick

It's not often that you get serenaded at the storefront of an Old Navy on Market Street. But **Anastasia Kuba** came for that express purpose on a recent afternoon. Specifically, she wanted to hear two self-taught buskers brutalize an upright piano, because they had struck a chord in her the night before.

The previous night, Kuba was about to go to the movies with a friend, but the brilliant size and color of the moon kept them outdoors. As they walked along the pier they heard the tinkling of piano music. It came from **John Brothers Piano Company**, the official moniker for two UC Berkeley grads who tour the Bay Area doing public performances on a stripped-down Wurlitzer piano. Kuba was bedazzled. "I love that it's all original pieces, full of energy and emotion," she said.

It's not easy to explain the cult of John Brothers. Yet it's clear that Kuba wasn't the only person to fall in love with their odd, abstract, experimental music and inventive presentation.

After graduating from college last May, friends **John Steven Morgan** and **John Thatcher Boomer** set out on a musical experiment that they hoped would also sustain them financially — or at least keep them from having to move back home. They found a free piano on Craigslist, figured out how to lift it onto their 1991 Jeep Grand Cherokee, and christened themselves the John Brothers, for obvious reasons. They came up with an easy gimmick: clean black Levi's and white T-shirts to evoke the black and white keys they know so well. The John Brothers currently play for tips in several East Bay BART stations, Union Square, and the Westfield Shopping Center. Apparently, they earn just enough to pay rent in their West Oakland warehouse.

"We try to start with a flashy song to grab people's attention, but we really get going when we get five to ten people listening," Boomer explained. "When people stop they usually make others stop as well." He said that on their best days, the Brothers get as many as fifty audience members at once. "In between each song, around ten people leave, which is fine because we can't really block the sidewalk or we would be forced to shut up by the police." While both cite Chopin, Liszt, Beethoven, and Rachmaninoff as their classical influences, the John Brothers admit they mostly learned by intuition. Morgan took piano lessons until age sixteen, and Boomer gravitated to the piano after receiving the *Amelie* songbook from a high school sweetheart. He found his way by dabbling with chord changes and ultimately making up his own. The John Brothers' lack of formal training might make for a lot of bizarre, original music, but it's also a large part of their appeal. They're entirely instinctual, preferring to play with sound rather than adhere to a traditional format.

And, improbably, they've parlayed the scheme into employment. "All of these street performances have led us to other gigs," Boomer said. "We are going to play at an upcoming art opening and a wedding in April. All of this from just hearing us on the street one day!" ●

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CD REVIEWS

HELLO DIGITAL

Grainy crooning, elemental hip-hop and songs in the key of Nintendo

Anthony David

As Above, So Below

Former India.Arie backup singer and duet partner **Anthony David** has one of the most distinctive voices in contemporary R&B. There's a soothing quality about the way he uses his grainy tenor tones to gently navigate his melismatic material. He's been likened to Seventies soul man **Bill Withers**, but on *As Above, So Below* the acoustic guitar that marked his three earlier releases and contributed to that comparison largely takes a back seat to the heavily synthesized production and skilled percussion programming of **Shannon Sanders**.

Aside from **Tears for Fears'** "Everybody Wants to Rule the World," delivered as a duet with his cousin **Shawn Stockman** of **Boyz II Men**, the Georgia soul crooner penned all the tunes on the disc. David's subjects range from romance and religion to politics and crime. *I've never been totally faithful/to be brutally honest/I don't know if I'm able*, he admits on "Get Around," a triplet-driven old-school ballad with "ice cream" changes. On "Reach Out," he contrasts a rich man who has politicians in his pocket with a terminal cancer victim who has to hide her preexisting condition in order to get health insurance. The closing "Backstreet" is the set's most satisfying selection. With just his voice and guitar, David delivers a gripping tale about a man who uses a gun to rob a drug dealer but instead gets shot himself. "The choices you make," he concludes, "can make or break you." (Ea Entertainment/Purpose Music Group)

—Lee Hildebrand

At Kimball's Carnival (522 2nd St., Oakland) on Mar. 26, 8 and 10 p.m. $20. Airbornetickets.com

Awol One & Factor

The Landmark

Anthony Martin, aka **Awol One**, aka Awolrus, has made a lengthy career for himself as one of Los Angeles' underground hip-hop staples. He's been a DJ, graffiti artist, and MC for more than a decade. With the release of his fifteenth studio album, *The Landmark*, Awol One takes on the seemingly relatable subjects of social networks, media frenzies, relationships, youth, and depression with the help of fellow artists such as **Buck 65**, **Moka Only**, **Abstract Rude**, and **Ahmad**. The twelve-track journey into Awol One's lyrical stream of consciousness results in a relatively boring listening experience.

Constant and pervasive sarcasm might leave the listener wondering if this album should be taken seriously at all, especially after hearing lyrics like *I stay out real late/and I get real drunk*. Using the same repetitive beats, ominous acoustics, and voice modulation that was so fresh and intriguing on **Beck**'s 1994 breakout *Mellow Gold* opener "Coming In Town" seems a little outdated. And it's a preview of coming attractions. The monotone quality of each track is certainly not helped by the fact that Awol One's crude free-association lyrics are almost completely irrelevant to the new generation of hip-hop fans.

While Martin's intelligence shines through on tracks such as "Frenemies," which perfectly embodies its title through its light music and dark lyrics, and the surprisingly touching ballad-esque "Alive," these moments are too few and far between. (Fake Four Inc.)

— Bailey Pennick

Anamanaguchi

Airbrushed

Some things are untouchable. Eight-bit video-game music from the mid- to late Eighties is assuredly not one of them. If you grew up playing the **Nintendo Entertainment System**, you know why. The music was rad, and thus so is any attempt at reviving its charm on principle alone. Nintendo composers' deft blend of classical structure, pop hooks, and early-computer-age MIDI whimsicality made for countless unforgettable soundtracks: Go ahead, hum the *Super Mario Bros.* tune. Now the underwater level. And now hum any song from *Halo*.

Unlike **The Advantage**, **The Minibosses**, and **The NESkimos**, all of whom made their mark covering Nintendo songs, New York City's **Anamanaguchi** plays original tunes in the key of NES. You'll recognize the familiar blips and twitches and faux strings and charging bass lines, but none of the melodies. At the four-piece band's service is a hacked 1985 Nintendo console, which allows it to summon those buttery smooth synth notes and modulated keyboards that sound like guitars. This mimicry is augmented by live drums, bass, and rhythm guitar, achieving a pleasing sonic balance.

But what about the songs? The band's latest 7-inch offers two samples. "Airbrushed," the single, has all the drama and energy of a side-scrolling actioner. Not a boss level, but close. It's a real work of art. "Pengal," the B-side, is a bit less evocative — maybe suited for a puzzle game. Its quick pace and punk edge suggest that time just might be running out. If the Konami code means anything to you, keep an eye out for more. (self-released)

— Nate Seltenrich

At the DNA Lounge (375 11th St., San Francisco) with Pretender-Z and the Glowing Stars on Thursday, April 7, 8 p.m. $12-$16. DNALounge.com

LOCAL LICKS

BY [illegible]

Blame Sally

Speeding Tickets and a Valentine

This new album from folk band Blame Sally is well equipped for mainstream radio play. Since the band members are in their forties and fifties, it's no surprise to hear a certain world-weary quality in their lyrics — particularly "Mona Lisa Smile" and the frustrated love song "Throw Me a Bone." The band thrives on richly textured melodies, but its harmonies are scraggy and lean. (Ninth Street Opus)

At Great American Music Hall (859 O'Farrell St., San Francisco) on April 29-30, 8:30 p.m. $35

Shannon and the Clams

Sleeptalk

The little hiccup that begins "You Will Always Bring Me Flowers" might be the closest thing that this garage trio has to an imprimatur. Either that or the ooga-booga choruses on "Cult Song." Both tracks are terrific — the first a love ballad that's more like a scold, the second an empowerment song (hence the refrain, *I don't wanna be in your cult no more*). True to its trash-rock roots, the band revels in low production values and growly vocals by **Shannon Shaw**. (1-2-3-4 Go!)

Cute Lepers

Adventure Time

For a band with six members — all of whom sing, and two of whom bang tambourines — The Cute Lepers manage to sound remarkably sparse. **Josh Blisters** flogs his snare in steady 4/4 time, while **Steve E. Nix** doesn't so much sing as snarl his lyrics. Apparently, the extra personnel are thrown in to provide handclaps and lad-choir choruses, which make Cute Lepers sound less like a garage punk outfit and more like a **Phil Spector** vehicle. (1-2-3-4 Go!)

Bumpy Road

Bumpy Road

Rock cover band Bumpy Road hits its romantic pinnacle with the slide guitar solo on "Sleep Walk," a famous 1959 ballad by brothers Santo and Johnny Farina. **Larry Mikami** pulls it off with aplomb, with only a slight electronic fizzle at the end to hint at modernity. Pianist **Kathy Tejcka** guest-stars on a long, drawn-out version of "Shake, Rattle & Roll." She also sings and provides the boogie-woogie comping for "Red Beans." (self-released)

Bay Area bands: show us what you've got. Send CDs to Local Licks c/o the *East Bay Express*.

CONCERTS & CLUBS

ON SALE THIS WEEK

Dropkick Murphys: Tickets go on sale Sunday, Mar. 27 at 10 a.m. Wed., June 29, 7:30 p.m. $29.50. The [illegible] 982 [illegible] St., San Francisco.

Earth, Wind & Fire 40th Anniversary Tour: Tickets go on sale Thursday, Mar. 24 at 10 a.m. Fri., June 3, 8 p.m. $49.50, $79.50, $99.50. Bill Graham Civic Auditorium, 99 Grove St., San Francisco.

Gyptian: with [illegible] Tickets go on sale Friday, Mar. 25 at 10 a.m. Tue., May 24, 9 p.m. $25. The Independent, 628 Divisadero St., San Francisco.

[illegible]: with [illegible] Tickets go on sale Friday, April 1 at 10 a.m. Tue., July 19, 7 p.m. [illegible] 982 Market St., San Francisco.

[illegible]: Tickets go on sale Friday, Mar. 25 at 10 a.m. Wed., May 25, 8 p.m. $16. The Independent, 628 Divisadero St., San Francisco.

[illegible]: Tickets on sale Sunday, Mar. 27 at 10 a.m. Sun., June 19, 8 p.m. [illegible] The Regency Center, 1290 Sutter St., San Francisco.

THURSDAY 24

EAST BAY

Blues, Folk & Country

[illegible] square dance. [illegible], 8 pm. $10.

[illegible] with [illegible] Red House Live. 7 pm.

[illegible] Freight & Salvage Coffeehouse, 8 pm. [illegible]

[illegible] with guitar, Casa Vino, 7-9 pm. free

[illegible] [illegible], 8 & 10 pm. [illegible]

[illegible] rock. 8 [illegible] [illegible] Art. 6:30 pm. $5

[illegible] [illegible] Cafe, 7-8 pm. [illegible]

Classical & Opera

[illegible] [illegible] Hall, Mar. 24-26, 8 pm. $44, $58, $72, $90

Jazz, Lounge & Cabaret

[illegible] [illegible] 9 pm. $8

[illegible] [illegible] The Alley, 8 pm. free

[illegible] [illegible] free

[illegible] [illegible] 8-10 pm

Rock & Pop

[illegible] [illegible] Peter's Restaurant, 9 pm. free

[illegible] [illegible] Opera House, 8 pm. $10

[illegible] [illegible] 8 pm. $5

[illegible] [illegible] 8 pm. $5

[illegible] [illegible] 10 pm. free

SAN FRANCISCO

Blues, Folk & Country

[illegible] The Blue Macaw, 8 pm.

[illegible] Johnny Foley's Irish House, 9 pm. free

Jazz, Lounge & Cabaret

[illegible] [illegible] 7:30-11 pm. free

[illegible] [illegible] Club Fugazi, 8 pm. $25-$77

[illegible] Yoshi's San Francisco, 8 pm. free

[illegible] [illegible] 8:30 pm

[illegible] Le Colonial, 7-11 pm. free

SF Jazz [illegible] San Francisco Conservatory of Music, 7:30 pm. $30-$50

[illegible] [illegible] 7:30-11:30 pm. $10

Rock & Pop

Acid Mothers Temple & The Melting Paraiso U.F.O. with [illegible] Bottom of the Hill, 9:30 pm. $12

[illegible] The Knockout

[illegible] [illegible], 9 pm. $8

[illegible] with [illegible] 8 pm. $8

Johnny Z & the Camaros [illegible] Gold Dust Lounge, 8:30 pm-1:30 am. free

[illegible] Cafe du Nord, 8 pm. $18

[illegible] with The Lyons, The Independent, 8 pm. $13, $15

[illegible] with [illegible] 9 pm. $8

[illegible] [illegible] 9 pm. $16, $32

Soul, Funk, R&B & Hip-Hop

[illegible] Yoshi's San Francisco, 8 pm. $30

World, Latin, Reggae & Reggaetón

[illegible] with [illegible] 10 pm. $10

[illegible] [illegible] 5:30 pm. free

[illegible] [illegible] 8 pm. $12

FRIDAY 25

EAST BAY

Blues, Folk & Country

[illegible] [illegible] 7-8 pm [illegible]

The Zydeco [illegible] [illegible] 8:30 pm., [illegible] Hall, 8 pm. $15

Jazz, Lounge & Cabaret

[illegible] [illegible] 8 pm. $5

[illegible] Yoshi's, March 25-26, 8 & 10 pm. $25

[illegible] [illegible] The Alley, 8 pm. free

[illegible] free

Rock & Pop

[illegible] with [illegible] 8 pm. $8

[illegible] with [illegible] The Uptown, 8 pm. $7

[illegible] [illegible] Peter's Restaurant, 8 pm. free

[illegible] with [illegible] First Church of the [illegible], 8 pm. $6

[illegible] with [illegible] 9 pm. $8

[illegible] with [illegible] [illegible] 924 Gilman, 7 pm. $8

[illegible] with [illegible] 924 Gilman, 7 pm. $8

[illegible] with [illegible] 7:30 pm. $10-$12

Soul, Funk, R&B & Hip-Hop

[illegible] [illegible] 9 pm. $5

[illegible] with [illegible] 8 pm. $12-$20

World, Latin, Reggae & Reggaetón

[illegible] with [illegible] $25, $35, $50, $65

[illegible] [illegible] 8:30 pm. $10, $12

[illegible] The New Parish, 9 pm. $10

SAN FRANCISCO

Blues, Folk & Country

[illegible] free

[illegible] with [illegible] 8:30 pm. $12.50

Jazz, Lounge & Cabaret

[illegible] [illegible] 8-11:30 pm. free

[illegible] [illegible] Club Fugazi, 8 pm. $25-$77

[illegible] 9 pm. $10

[illegible] Yoshi's San Francisco, 8-9 pm. free

[illegible] 8:30 pm

[illegible] [illegible] 5:30-8 pm. free

[illegible] Red Poppy Art House, 8 pm. $12-$15

[illegible] [illegible] Hall, 8 pm. $25

Rock & Pop

[illegible] Yoshi's San Francisco, 8 pm. $30

The Further Adventures of [illegible] with [illegible] 8 pm. $24

[illegible] This Century, The Regency Center, 8 pm. $28.50

[illegible] with [illegible] 9:30 pm. $7

[illegible] with [illegible] Cafe du Nord, 9 pm. $10

Johnny Z & the Camaros [illegible] Gold Dust Lounge, 8:30 pm-1:30 am. free

[illegible] Red Poppy Art House, 8 pm

[illegible] with [illegible] 9:40 pm. $12

[illegible] with [illegible] 8 pm. $15

[illegible] with [illegible] the Hill, 10 pm. $10, $12

Soul, Funk, R&B & Hip-Hop

[illegible] Yoshi's San Francisco, 10:30 pm. $35

[illegible] Johnny Foley's Irish House, 9 pm

SATURDAY 26

EAST BAY

Blues, Folk & Country

[illegible] Freight & Salvage [illegible] 8 pm. $20.50, $22.50

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PICKS

Das Racist

Facebook fans are lobbying — albeit softly — for **Das Racist** to perform at the combination KFC and Taco Bell on Telegraph Avenue when the hip-hop group makes an East Bay homecoming this Sunday. It seemed fitting, given that Das Racist launched its career with a viral joke-song, "Combination Pizza Hut and Taco Bell," later followed by the equally infectious hit, "Chicken and Meat." But emcees **Himanshu Suri** and **Victor Vazquez** defied expectations by booking themselves in a legit venue. Which makes sense — fast food isn't exactly the core of their repertoire. Rather, these guys specialize in post-colonial theory (hence the band name), glitchy electronic beats, and rambling pop-culture references. Last month, Das Racist regaled a sold-out crowd at **The Independent** with 45 minutes of [illegible] rap lyrics and unmitigated [illegible]. They opened the set by telling everyone to go home. Fans cheered anyway. See them at **The New Parish** (579 18th St., Oakland) on Sunday, Mar. 27, 9 p.m., $16, $18. TheNewParish.com. — *Rachel Swan*

Taj Mahal

Taj Mahal.

To call **Taj Mahal** a bluesman is really an oversimplification and a disservice to the man's musical skills. Yes, [illegible] gist. Instead Mahal's gritty vocals and multi-dimensional grasp of genres like reggae, Caribbean folk, jazz, gospel, R&B, West African, and Hawaiian music has found him collaborating with a who's who of talent, including ex-**Rising Sons** bandmate **Ry Cooder**, **Ali Farka Touré**, **Bonnie Raitt**, **Ziggy Marley**, and **Captain Beefheart**. And while *Maestro* is his most recent studio outing (and first domestically released effort in five years), the multi-instrumentalist has continued down the same eclectic path by collaborating with a wide range of guests, including **Ben Harper**, **Angelique Kidjo**, and **Los Lobos**. The former animal husbandry major will be sharing his [illegible] musical polyglot on Friday, Mar. 25, at **The Independent** (628 Divisadero St., San Francisco), 8 p.m., $37.50. TheIndependentSF.com. — *Dave Gil de Rubio*

Ha Ha Tonka

Ha Ha Tonka.

Ha Ha Tonka is named after the Ha Ha Tonka State Park in the band's native Missouri. The group blends bluegrass-influenced acoustic roots rock, and a folk-inspired singer-songwriter vibe into a socially conscious style that still provides plenty of fun. Its sound can range in style from acoustic jams to full-tilt rock era, with songs that explore the fraying edges of the American way of life that many folks can't afford anymore. Still, the tunes are delivered with a sly sense of irony and an uplifting energy that keeps things from getting too depressing. **Hoots and Hellmouth** and **The Devil's Own** open. At **The Hotel Utah** (500 4th Street, San Francisco) on Saturday, Mar. 26, 9 p.m., $10. TheHotelUtahSaloon.com — *J. Poet*

Castleton Festival Opera

In an extremely exciting coup for **Cal Performances**, the organization presents the West Coast premiere of **Maestro Lorin Maazel's Castleton Festival Opera**. Direct from pastoral Virginia, a company of internationally recognized and emerging artists performs **Benjamin Britten**'s first chamber opera *The Rape of Lucretia* (Mar. 24 and 26), followed by the comedic chamber opera *Albert Herring* (Mar. 25 and 27), with soprano **Nancy Gustafson** as Lady Billows. Don't miss the pre-performance talk by **Dr. John Evans**, author of many works on Britten (Mar. 24-26, at 7 p.m.). At **Zellerbach Hall** (Telegraph Ave. and Bancroft Way, Berkeley) Thursday through Saturday, Mar. 24-26 at 8 p.m., and Sunday, Mar. 27 at 3 p.m. $44-$95, with discounts for seniors and UC faculty, staff, and students. CalPerfs.berkeley.edu — *Jason Victor Serinus*

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AM TAXI

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SUN. MAR. 27 · $18 ADV/$18 DOOR · DOORS 6, SHOW 6:30
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THE DOWNTOWN FICTION · WE ARE THE IN CROWD

THURS. MAR. 31 · $15 ADV/$15 DOOR · DOORS 7 · SHOW 7:30
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[illegible] CLUB BAND TOUR
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BLACK CARDS · XV · BAD RABBITS

FRI. APR. 1 · $15 A[illegible] THE DOOR · DOORS 7 · SHOW 7:30
SEAN HEALY PRESENTS
ROBOTS OF FURY / THE LAST NERVE / [illegible] /
FEVER CHARM / DISTORTED HARMONY / AMPLY HOSTILE
[illegible] WWW.[illegible]

SAT. APR. 2 · $17 ADV/$17 DOOR · DOORS 8 · SHOW 9
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[illegible]
STEVE WYNN OF DREAM SYNDICATE & [illegible]
THE MINUS 5 · STEVE WYNN

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THE GREEN
THROUGH THE ROOTS · THRIVE

THURS. MAR. 24 · TIMBO Y MOI · SOLD OUT · THANK YOU

FRI. MAR. 25 · $15 ADV/$15 DOOR · DOORS 8, SHOW 9
SMOKING POPES
THE NEW TRUST · THE HOT TOURIES

SAT. MAR. 26 · $15 ADV/$15 DOOR · DOORS 8 · SHOW 9
THE APPLESEED CAST
MUSCLE WORSHIP

TUES. MAR. 29 · $21 ADV/$21 DOOR · DOORS 7 · SHOW 8
UH HUH HER
DIAMONDS UNDER FIRE

FRI. APR. 1 · $26 ADV/$26 DOOR · DOORS 7 · SHOW 8
BEAUSOLEIL AVEC MICHAEL DOUCET

SAT. APR. 2 · $2 · ADV/$2 DOOR · DOORS 8 · SHOW 9
HOT BUTTERED RUM
"SPRING MELTDOWN"
FEATURING DAN LEBOWITZ (ALO),
JAMES NASH (THE WAYBACKS) & NATE [illegible]

THURS. · FRI. & SAT. APR. 7 & 8 & 9 · $20 ADV/$20 DOOR
DOORS 8 · SHOW 9 · AN EVENING WITH
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ZECHS MARQUIS

[illegible] Limited [illegible] accommodations for disabled

Gibson

C&C

Morgan MacRostie, Chris [illegible] Mama Bear Cafe. 7-9 pm, donations accepted.

Classical & Opera

The Players The Layover, 6:30 pm, free.

The Tallis Scholars: The Victoria Project First Congregational Church of Berkeley, 8 pm, $52.

Experimental & Avant-Garde

Ensemble Mik Nawooj Presents Music for the [illegible] World featuring new music by [illegible], JooWan Kim and [illegible] [illegible] by [illegible], Christopher [illegible], and clarinetist [illegible]. [illegible] Gallery. 8 pm, $10-$15.

Jazz, Lounge & Cabaret

Alex Pinto Quartet Revolution Cafe, 6 pm.

Chris Culberson Yoshi's, 8 & 10 pm, $15.

Jazz & Joy Taste of Joy, 5:30 pm, free.

Ted Hinds [illegible] The Albey, 5 pm, free.

Student Performances [illegible], free.

Kids

Los Amiguitos de La Peña Saturday morning children's [illegible] w/ live music. La Peña Cultural Center, 10:30 am, $8, kids $4.

Rock & Pop

Dave Hinsley [illegible], 6 pm; Pete's Restaurant, 8 pm, free.

[illegible] with The Sugar Daddies, The Pendletons, [illegible], The [illegible], Sawyer Family, The [illegible], Viva La Vox. [illegible] Oakland Metro Opera House, 8 pm, $10-$12.

Kadley Spooney with [illegible] (Portland), [illegible] (Portland), and Grace Allen. Ele's Hide High Club, 9 pm.

A Lot Like Birds with [illegible], Avedore, [illegible], and [illegible]. [illegible] Live, 7:30 pm, $10, $12.

Nocturnal 2nd Anniversary with [illegible]. [illegible] Oakland Metro Bar & House, 8 pm.

SMU [illegible] with [illegible] and DJ Aaron [illegible]. [illegible], 9 pm, $29.50-$30.

BPM [illegible] The [illegible], 3:30-5:30 pm, free.

[illegible] with [illegible] and [illegible]. [illegible], 7:30 pm, $10.

Zero [illegible] with [illegible] (of [illegible]), [illegible], The [illegible] (San Diego). [illegible], 9 pm, $8.

Soul, Funk, R&B & Hip-Hop

[illegible]: Embodiment Project with [illegible], Ashley Holladay, Valerie [illegible], and [illegible]. La Peña Cultural Center, 8 pm, $12-$20.

The Soundtrack of Our Lives with [illegible] and The [illegible]. The Uptown, 8 pm.

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THE SOUNDTRACK OF OUR LIVES
(SWEDEN)
OUTLAW, THE LOTUS MOON

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DJ'S STARR, LIFELINE & GUESTS
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PETE YORN
BEN KWELLER
THE WELLSPRING
APRIL 5

RAPHAEL SAADIQ
QUADRON
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HOLY GHOST!
APRIL 16 (SOLD OUT) & 17

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NEKO CASE,
KURT DAHLE,
TODD FANCEY,
BLAINE THURIER,
KATHRYN CALDER
& JOHN COLLINS
REKOMEKA
APRIL 18

ZEDS DEAD
APRIL 21

AN EVENING WITH
AMON AMARTH
APRIL 22

UK REUNION TOUR FEATURING EDDIE JOBSON & JOHN WETTON
WITH ALEX MACHACEK (GUITAR)
MARCO MINNEMAN (DRUMS)
PLAYING THE MUSIC OF
UK AND KING CRIMSON
APRIL 23

ALTER BRIDGE
BLACK STONE CHERRY
LIKE A STORM
APRIL 24

ACCEPT
SABATON
APRIL 26

COMEDIENNE
KATHLEEN MADIGAN
APRIL 29

XAVIER RUDD
HONEYHONEY
MAY 3

SYMPHONY X
NEVERMORE
POWERGLOVE
BLACKGUARD
MAY 8

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KEM
MARCH 31

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APRIL

JOHN MELLENCAMP
APRIL 9 & 10

MS. LAURYN HILL
APRIL 12

BROKEN SOCIAL SCENE
GORD DOWNIE
APRIL 13

SCISSOR SISTERS
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APRIL 15

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THU 24TH 7 PM DIXIELAND [illegible]
FRI 25TH 7 PM THE RED SHOES CAJUN · AMERICANA
SAT 26TH 7 PM BORDER RADIO COUNTRY
SUN 27TH 7 PM GRACELAND GIRLS 50'S ROCK & ROLL

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World, Latin, Reggae & Reggaeton

[illegible] Jupiter, 8 p.m. free
[illegible] [illegible], 8:30 p.m. $15

SAN FRANCISCO

Blues, Folk & Country

[illegible] Doggwatch Saloon, 8-11 p.m. free
[illegible] [illegible] w/ [illegible], Caffe [illegible], 10:30 p.m.-12:15 p.m. free
[illegible] Johnny Foley's Irish House, 9 p.m. free

Jazz, Lounge & Cabaret

[illegible] Trio live jazz, [illegible] 8-11:30 p.m. free
[illegible] musical revue and [illegible] which [illegible] travels around the world in search of [illegible], [illegible] 7 & 10 p.m. $25-$37
[illegible] w/ guests, Yoshi's San Francisco, 8 p.m. free
[illegible] Scott Howard, 8:30 p.m.
[illegible] [illegible], 7:30 & 9 p.m. $12-$20

[illegible] [illegible] review, [illegible], 2 p.m. $10

Rock & Pop

The Appleseed Cast with [illegible], Great American Music Hall, 8 p.m. $15
Rock & Roll Happy Hour Bash w/ [illegible] bones, Thee Parkside, 3-8 p.m. free
[illegible] with [illegible] and [illegible], Slim's, 8 p.m. $10
Johnny Z & the Shadows [illegible] members play rock, country, & R&B, [illegible] Lounge, 8:30 p.m.-12:30 p.m. free
[illegible] with [illegible] and [illegible] 24, [illegible], 8 p.m. $8
[illegible] with [illegible] and [illegible], [illegible], 9:30 p.m. $8
Say Hi with [illegible], [illegible] of the Hill, 10 p.m. $12, $14

Soul, Funk, R&B & Hip-Hop

[illegible] with [illegible], [illegible], 10 p.m. $8, $10

World, Latin, Reggae & Reggaeton

An Evening with [illegible] Yoshi's San Francisco, 8 & 10 p.m. $35

More Listings Online

Get info about hundreds of musical events at EastBayExpress.com or m.EastBayExpress.com

SUNDAY 27

EAST BAY

Blues, Folk & Country

American [illegible] Jupiter, 5 p.m. free
[illegible] Lounge [illegible] Freight & Salvage Coffeehouse, 8 p.m. $24.50, $28.50
[illegible] Castro Valley United Methodist Church, 3:30-5 p.m. free
[illegible] [illegible] Cafe, 1-4 p.m. [illegible]
[illegible] [illegible] blues band every week, [illegible], 5 p.m. free
[illegible] with [illegible], [illegible] Sports Bar, 8 p.m. $8

Classical & Opera

[illegible] Project: [illegible] Performing The Rape of Lucretia, [illegible] Hall, 3 p.m. $44, $58, $72, $85
[illegible]: The [illegible] Project First Congregational Church of Berkeley, 3 p.m. $10

VENUE DIRECTORY

EAST BAY

[illegible] [illegible] Ave., Albany, 510-526-1237
[illegible] 824 Gilman St., Berkeley, 510-525-9926
Air Bar & Lounge 492 [illegible] St., Lower [illegible], Oakland, 510-444-2527
[illegible] Pub 1822 San Pablo Ave., Berkeley, 510-848-2473, [illegible]
The Alley 3325 Grand Ave., Oakland, 510-444-8505
[illegible] 3356 Telegraph Ave., Oakland, 510-[illegible]
[illegible] [illegible] Marina Vista Ave., Martinez, [illegible]
Art [illegible] Gallery & [illegible] 2905 Shattuck Ave., Berkeley, 510-472-3170
[illegible] 1317 San Pablo Ave., Berkeley, 510-525-5054
The [illegible] 131 Park Pl., Point Richmond, 510-237-1000
[illegible] Hall 5616 Bay St., Emeryville
[illegible] 510 17th St., Oakland, 510-444-2306
[illegible] Center for the Arts 3065 Lincoln St., Alameda, 510-523-0857
The [illegible] 1061 B St., Hayward, 510-881-8525
[illegible] 2500 San Pablo Ave., Berkeley, 510-548-5198
[illegible] 1500 Walnut St. #7, Berkeley, 510-848-8503
[illegible] 1720 Pine St., Walnut Creek, 925-938-4560
[illegible] 2811 Franklin St., Oakland, 510-269-9425
[illegible] 408 3rd St., Oakland, 510-443-0055
Coffee [illegible] 3363 Grand Ave., Oakland, 510-[illegible]-4224
[illegible] Lounge 5422 College Ave., Oakland, 510-[illegible]
[illegible] Irish Sports Bar 1534 [illegible] Dr., Walnut Creek, 925-932-[illegible]
[illegible] 347 14th St., Oakland, 510-[illegible]
[illegible] 2366 Alameda Ave., [illegible], 415-[illegible]
[illegible] Lounge 3255 Lakeshore Ave., Oakland, [illegible]
[illegible] Art Bar and Lounge 18 Grand Ave., Oakland, 510-[illegible]
[illegible] & Jones Barbeque 126 Broadway, Oakland, [illegible]
[illegible] Congregational Church 2345 Channing Way, Berkeley, 510-848-3696
[illegible] Presbyterian Church 2619 [illegible] Way, Oakland, 510-444-[illegible]

Freight & Salvage 2020 Addison St., Berkeley, 510-644-2020
[illegible] UC Berkeley [illegible] Way at College Ave., Berkeley, 510-642-0808
High Street Station 1303 High St., Alameda, 510-995-8049
[illegible] 1408 [illegible] St., Alameda, 510-[illegible]
[illegible] 2907 [illegible] St., Berkeley, 510-845-5373
[illegible] Community Church of the East Bay 14 S [illegible] St., Berkeley, 510-[illegible]
[illegible] 1613 [illegible] St., Oakland, 510-522-5875
Julie's [illegible] 1223 Park St., Alameda, 510-865-2386
[illegible] 2141 Shattuck Ave., Berkeley, 510-843-8277
[illegible] 1508 [illegible] St., Oakland, 510-[illegible]
[illegible] 522 2nd St., Oakland, 510-445-6600
[illegible] Restaurant [illegible] Ave., Berkeley
[illegible] Lounge 3337 Grand Ave., Oakland, 510-465-5464
[illegible] 858 San Pablo Ave., Albany, 510-526-5886
[illegible] [illegible] St., Emeryville, 510-[illegible]
La [illegible] 3100 Shattuck Ave., Berkeley, 510-849-2568
Lake [illegible] United Methodist Church 3330 Lakeshore Ave., Oakland, 510-[illegible]
Lakeshore [illegible] Baptist Church 3534 Lakeshore Ave., Oakland, 510-[illegible]
[illegible] 906 Fallon St., Oakland, 510-464-3543
The [illegible] 547 [illegible] St., Oakland, 510-834-1517
[illegible] Lounge 2320 Santa Clara Ave., Alameda, 510-523-4700
Lounge [illegible] 3411 [illegible] Blvd., Oakland
[illegible] & Lounge 2221 [illegible] Way, Berkeley, 510-458-4377
[illegible] Sports Bar & Grill 2721 N. Main St., Walnut Creek, 925-256-7666
[illegible] Lounge 341 13th St., Oakland, 510-[illegible]
[illegible] 5000 [illegible] Blvd., Oakland, 510-[illegible]
[illegible] Lounge 2600 San Pablo Ave., Berkeley, 510-548-2068
The New [illegible] 578 18th St., Oakland, [illegible]
[illegible] 6500 Shattuck Ave., Oakland, 510-595-5324
Oakland City Center 500 12th St., Oakland

Oakland Metro Operahouse 630 3rd St., Oakland, 510-763-1146
[illegible] 7000 Coliseum Way, Oakland, 510-569-2121
[illegible] Lounge 2272 Telegraph Ave., Oakland, 510-[illegible]
Paramount Theatre 2025 Broadway, Oakland, 510-465-6400
[illegible] 579 18th St., Oakland, 510-[illegible]
Peter's Restaurant 32 Lafayette Cir., Lafayette, 925-284-7137
[illegible] Lighthouse 1951 Embarcadero Cove, Oakland, 510-536-2050
[illegible] 435 13th St., Oakland
[illegible] 2513 [illegible] Ave., Alameda, 510-[illegible]
[illegible] 3553 Mt. Diablo Blvd., Lafayette, 925-284-[illegible]
[illegible] Restaurant 1700 Clement Ave., Alameda, 510-337-9190
[illegible] 132 14th St., Oakland, 510-[illegible]
[illegible] 42011 [illegible] Rd., Fremont, 510-979-0477
[illegible] 2284 Shattuck Ave., Berkeley, 510-548-1159
[illegible] 2410 San [illegible] Valley Blvd. (Ste. 130), San [illegible]
[illegible] Amphitheatre [illegible] Pkwy., [illegible], 000-[illegible]
[illegible] 2424 Lincoln Ave., Alameda, 510-[illegible]
[illegible] Lounge 2580 N. Main St., Walnut Creek, 925-[illegible]
St. [illegible] Episcopal Church 2300 Bancroft Way, Berkeley, 510-848-5107
St. John's Presbyterian [illegible] 2727 College Ave., Berkeley, 510-845-6830
[illegible] 3101 Shattuck Ave., Berkeley, 510-841-[illegible]
[illegible] 2300 Telegraph Ave., Berkeley, 510-444-8176
[illegible] 1510 8th St., Oakland
Subterranean Art House 2179 Bancroft Way, Berkeley, 510-681-1261
[illegible] 464 E. 14th St., San Leandro, 510-553-[illegible]
[illegible] 1323 Telegraph Ave., Berkeley, 510-451-8100
[illegible] 2045 Mt. Diablo St., Concord, 925-[illegible]
[illegible] Restaurant 5450 Arroyo Rd., Livermore, 925-456-2450
[illegible] Auditorium UC Berkeley, Berkeley, 510-642-4259
[illegible] 6501 Telegraph Ave., Oakland, 510-[illegible]
[illegible] 510 Embarcadero West, Oakland, 510-238-9200
Zellerbach Hall UC Berkeley, Berkeley, 510-642-9988
[illegible] 602 [illegible] Ave., Oakland, 510-[illegible]

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C&C

Jazz, Lounge & Cabaret

Kosoi Restaurant Yoshi's, 7 & 8 pm, $48
[illegible] Performance Series Jamesfood, free

Kids

Bandworks Ashkenaz, noon, $5

Rock & Pop

Ferocious Fun Rasputin Room 4 BVMs, 2 pm, free
Skys with Temple Beat U.K., Ramshead and Sanderiter Camera, 924 Gilman, 5 pm

Soul, Funk, R&B & Hip-Hop

Ebo Kariol plus special guests, The New Parish, 9 pm, $10-$15
British Rhymes's Embodiment Project with Ari Chanel, Ashley Holladay, Kalene Trout, and Makoro Mwanga, La Peña Cultural Center, 8 pm, $12-$20
Stone Bongo with Eva Jones, Ritzy, and Poda tone, Hot Button Lite, 7 pm, $10-$12

World, Latin, Reggae & Reggaeton

Marimba Tandando La Peña Cultural Center, 3 pm, and

SAN FRANCISCO

All Ages

Temple Monster w/ Future Perfect & rotating guests, 1300 on Fillmore, 11 am & 1 pm, $00, Antonio brunch

Blues, Folk & Country

Apache Washburn Yoshi's San Francisco, 1 pm, $18
Ed Ivey Gates Jam Bug Bar, 6 pm-1:30 am, free
Lounge: [illegible], Pi [illegible] Jeremy D'Antonio Yoshi's San Francisco, 8 pm, $1
Old Man Markley with Filthy Thieving Bastards, and Cooper Mollison, Thee Parkside, 3 pm, $10
Rudi Ferrey and [illegible] Brass blues jam, Slip's Tavern, 8:30 pm, free
Songwriter Sundays rotating Room performers in the lounge, Yoshi's San Francisco, 8 pm-midnight, $3
Terry Sorensen Johnny Foley's Irish House, 9 pm, free

Classical & Opera

[illegible] on piano for Temple champagne brunch, Top of the Mark, 10 am-1 pm, $59 for brunch plus gratuity and tax

Jazz, Lounge & Cabaret

Beach Blanket Babylon musical revue and spoof of pop-culture figures in which Snow White travels around the world in search of Prince Charming, Club Fugazi, 2 & 5 pm, $25-$81
Deck of the Day Bobby [illegible] Jones, Sintoal, 6 pm, $20-$30, $48 dinner and show
Half Moon Trio The Ripden, 7-10:30 pm, free
SFJAZZ Presents [illegible] Palace of Fine Arts, 7 pm, $25, $40, $60
Rocco Lorenzo & Friends featuring [illegible] Spright, Sam Grebe-Heintz, & Mark Gittman, Hopsmoon Saloon, 4:30-6:30 pm, $5

Rock & Pop

The AP Tour w/ [illegible], [illegible], VonSizeup & Condition, The Regency Center, 5:30 pm, $15
[illegible] 4: SKBW Asia [illegible] Mini 2011 with Mo'Gone [illegible], Lotus No. [illegible], Hiatoric Vein, and Joey, The Independent, 4 pm, $15
David [illegible] with Fran Moxley and Beats, Hemlock Tavern, 5 pm, $10
The [illegible] Hills Tour featuring The Ready Set with Allstar [illegible] and The Downtown [illegible], Stiletto, 6:30 pm, $38
Joy Kosh with Joey Ryan and Kenneth Pattengale, Cafe du Nord, 8 pm, $10
Johnny Z & the Camaros covering countless hit rock, country & R&B, Gold Dust Lounge, 9:30 pm-1:30 am, free
No Bunny with Apache Wild Thing, Boom Boom, and Egg Teeth, Thee Parkside, 8 pm, $8
[illegible] Free Brass with Little Sanzan and Co Dobes Yes, Saloon of the Hill, 9 pm, $12

MONDAY 28

EAST BAY

Blues, Folk & Country

Bluegrass Jam McGrath's Pub, 1:30 pm, free
"Uptown Boogie Mobile" Art buffedyad w/ Rubin Rubba Rosas, The Uptown, 8 pm, $5

Classical & Opera

Classical at the Temple Presents the [illegible] Quartet Freight & Salvage Coffeehouse, Berkeley, 8 pm, $9.50, $10.50

Jazz, Lounge & Cabaret

Berkeley [illegible] Jazz Ensemble Jam [illegible], 8 pm, $10-$15
Monday Night Jam Session hosted by Calvin [illegible], 5th Street Gallery, 8:30 pm
[illegible] Performance Series Jamesfood, and

SAN FRANCISCO

Blues, Folk & Country

Crosby Jamstead The Warfield, 8 pm, $42.50-$60.50
The Grateful Jam with A.J. Slap's Tavern, 1:31 pm, and
Irma/Scarlet Ireland's 32 Bar & Grill, 8 pm, free

Jazz, Lounge & Cabaret

La Jazz Doc Le Colonial, 7 pm, free
Lisa [illegible]'s [illegible] Yoshi's San Francisco, 8 pm, $15
Open Mic Jazz Jam Rasselas, 8 pm, free

Rock & Pop

Hood Johnny Foley's Irish House, 8 pm, free
Godsdit with Mahgentah and Add Book, $8e

VENUE DIRECTORY

SAN FRANCISCO

The [illegible] [illegible] 415-440-0222
330 Ritch 330 Ritch St., 415-541-9574
Amnesia 853 Valencia St., 415-970-0012
Amoeba Music 1855 Haight St., 415-831-1200
[illegible] 1616 Bush St., 415-771-1818
Jazz Bar & Lounge 1 Tillman Pl., 415-392-8750
[illegible] and Wine [illegible] 446 [illegible] St., 415-904-4800
[illegible] 5901 California St., 415-326-5621
[illegible] 1000 [illegible], Regency 415-388-8430
[illegible] Bar 2389 [illegible] St., 415-285-0023
Bimbo's 365 Club 1025 Columbus Ave., 415-474-0365
[illegible] 401 [illegible] St., 415-292-2583
[illegible] Bar Hill 1233 17th St., 415-626-4455
[illegible] 2389 [illegible] St., 415-643-9268
[illegible] 2170 [illegible] St., 415-695-5011
[illegible] International 568 Haight St., 415-456-1831
[illegible] 870 Valencia St., 415-800-7605
[illegible] 1190 [illegible] St., 415-401-3332
The [illegible] 865 Sutter St., 415-441-7614
[illegible] 265 8th St., 415-280-0890
[illegible] 678 Green St., 415-421-4227
[illegible] 81 Sixth St., 415-863-1521
[illegible] Symphony Hall 201 Van Ness Ave., 415-864-6000
[illegible] 2801 Leavenworth St., 415-775-5110
[illegible] Lounge 375 11th St., 415-626-1409
[illegible] Saloon 2000 3rd St., 415-643-0587
The Eagle Tavern 398 12th St., 415-626-0880
Edinburgh Castle 950 Geary St., 415-885-4074
[illegible] 2700 16th St., 415-437-6248
El Rio 3158 Mission St., 415-282-3325
Elbo Room 647 Valencia St., 415-552-7788
[illegible] Lounge 1009 Geary St., 415-571-1392
The Depot 410 8th St., 415-643-0000
The [illegible] 1805 Geary Blvd., 415-346-6000
Hiro Kol 520 4th St., 415-285-1009
[illegible] American [illegible] 869 O'Farrell St., 415-885-0750
[illegible] 1121 Polk St., 415-923-0923
[illegible] 401 Van Ness Ave., 415-392-4400
[illegible] 500 4th St., 415-546-0106
The Independent 628 Divisadero St., 415-771-1421
[illegible] 31 Bar & Grill 3438 Geary Blvd., 415-386-6173
Jazz at Pearl's 256 Columbus Ave., 415-291-8255
Johnny Foley's Irish House 243 O'Farrell St., 415-954-0777
The [illegible] 3223 Mission St., 415-550-6994
Lovoda Lounge 1710 Mission St., 415-864-5585
[illegible] Lounge 500 Divisadero St., 415-241-0202
[illegible] 3225 22nd St., 415-641-2968
[illegible] 444 Jessie St., 415-625-8880
The [illegible] 50 West Portal Ave.
Noe Valley Ministry 1021 Sanchez St., 415-454-5238
Park Chalet [illegible] 1000 Great Highway, 415-386-8439
Poka [illegible] 3650 [illegible] St., 415-640-0818
Pier 00 The Embarcadero, 415-200-7304
Red Devil Lounge 1695 Polk St., 415-921-1695
The Regency Ballroom 1300 Van Ness Ave., theregencyballroom.com
[illegible] Lounge 628 20th St., 415-826-7386
Pickaxe Shop 155 Fell St., 415-861-2011
[illegible] 400 Alabama St., 415-399-6344
[illegible] 222 Mason St.
San Francisco Conservatory of Music 50 Oak St., 415-503-6275
Slip's Tavern 453 Cortland Ave., 415-282-3450
Skylark 3089 16th St., 415-621-9294
Slim's 333 11th St., 415-522-0333
Space 550 550 Barneveld Ave., 415-550-8286
[illegible] 399 9th St., 415-503-0823
[illegible] Gallery 2390 Mission St., 415-255-1721
SupperClub 657 Harrison St., 415-348-0900
Swig Bar 561 Geary St., 415-931-7292
Temple 540 Howard St.
Thee Parkside 1600 17th St., 415-503-0393
Top of the Mark 1 Nob Hill, 999 California St., 415-616-6916
[illegible] Top 800 [illegible] St., 415-896-8800
[illegible] Lounge 443 Broadway St., 415-778-0828
The Warfield 982 Market St., 415-775-7722
[illegible] Restaurant Jazz [illegible] 2108 Sutter St., 415-503-5015
Yoshi's San Francisco 1330 Fillmore St., 415-655-5600

Room 9 pm, $5

Johnny Z & the Camaros rocking [illegible] play rock, country, & R&B. Café [illegible] Lounge, 8:30 pm-1:30 am, free

Replacepp the Regency Center, 8 pm, $80

Site Series Revenge with The Californian, The Independent, 8 pm, $35

TUESDAY 29

EAST BAY

Blues, Folk & Country

Country Strident Series Night w/ [illegible], [illegible] Bar & Grill, 8:30-11 pm, free

Freight Open Mic Freight & Salvage Coffeehouse, 8 pm, $4.50, $6.50

Jam Night w/ [illegible], [illegible] Lounge, 8:30 pm, free

[illegible] [illegible] Smokehouse, 7:30-9 pm, free

Jazz, Lounge & Cabaret

BVC Night Jazz Band with special [illegible] **NEA Jazz Master Phil** [illegible] Yoshi's, 8 & 10 pm, $12-$20

Eddie Pasternak Red w/ [illegible], Cafe Rouge, 6:30 pm, free

[illegible] featuring students from the Berkeley music school, Jupiter, 8 pm, free

Sandy Craig Trio Caffe Trieste, 7:30-9:30 pm, free

Red [illegible] [illegible] jazz with [illegible] singers, The Alley, 8 pm, free

Student Performance Series [illegible], free

Kids

Bandworks Ashkenaz, 7:30 pm, $6

Rock & Pop

Symbolic music [illegible] featuring guests [illegible], Crown City Rockers, Persephone's Bees, Bright Eyes, & more. The Layover, 10 pm, free

SAN FRANCISCO

All Ages

Stompy Jones Verdi Club, 9:30 pm, $10

Blues, Folk & Country

Song Ramble w/ [illegible] & Friends, Plough and Stars, 9 pm, free

Jazz, Lounge & Cabaret

Jazz Jam [illegible] by [illegible], [illegible] Tavern, 8-11:30 pm, free

Jazz Jam w/ Gary [illegible], Bache's Chalet, 6-9 pm, free

Marty Eggers Pier 23, 8:30 pm, free

[illegible] [illegible] soft jazz piano. Top of the Mark, 8:30-11:30 pm, $5-$10

Tuesday Night [illegible] [illegible] Jones plays retro jazz, plus a swing dance lesson. Verdi Club, 9 pm, $10-$12

Rock & Pop

Jonas Fine Cafe du Nord, 8 pm, $14

[illegible] Park Chalet Brewery, 6:30 pm, free

Johnny Z & the Camaros rocking [illegible] play rock, country, & R&B. Café [illegible] Lounge, 8:30 pm-1:30 am, free

[illegible] with Tomorrow's Bad Seeds, The Independent, 8 pm, $20

Lounge [illegible] [illegible] and the [illegible], Yoshi's San Francisco, 8 pm, $7

The Mallard with Sugar Sugar Bugar and Will [illegible], Hemlock Tavern, 8 pm, $6

Manny's 40th Birthday [illegible] [illegible] **Vs Gravity** with [illegible], Cleveland, and [illegible], [illegible] Room, 9 pm, free

The [illegible] with [illegible] and [illegible], Bottom of the Hill, 8 pm, $10

Ub Red Ner with [illegible] Under Fire, [illegible] Music Hall, 8 pm, $15

Soul, Funk, R&B & Hip-Hop

Mary Wilson of the Supremes [illegible] San Francisco, 8 pm, $35

WEDNESDAY 30

EAST BAY

Blues, Folk & Country

The Haight, Stevehouse, [illegible] [illegible] Cafe, 7:30 pm, donations accepted

Julie Feeney and Lucy Schwartz Ashkenaz, 8:30 pm, $10-$12

Jazz, Lounge & Cabaret

Nat Evos & the [illegible] Band [illegible] Bandworks, 8-11 pm, free

Jazz Theory Performance [illegible] with [illegible] 57th Street Gallery, 6-8 pm

The Jazz Townhouse Bar & Grill, 7:30 pm, free

Red [illegible] [illegible] jazz with [illegible] singers, The Alley, 8 pm, free

Student Performance Series [illegible], free

The M. [illegible] [illegible] **Tom Rainey & Myra Melford** Yoshi's, 8 pm, $20

Will [illegible] [illegible] music, Cornige of [illegible], 6-8 pm, free

Rock & Pop

Dave [illegible] piano covers of [illegible] [illegible], jazz, 8 pm, Peter's Bandworks, 9 pm, free

Series Cat [illegible] Presents: Big [illegible] This week: The [illegible] Academy, [illegible] Revenge and Advent Zoe, The Uptown, 9 pm, free

[illegible] Student [illegible] with DJ Rob Garza (Thievery Corporation), [illegible], and [illegible]. The New Parish, 8 pm, $15-$20

SAN FRANCISCO

Jazz, Lounge & Cabaret

[illegible] [illegible] revue and spoof of pop-culture figures in which Snow White travels around the world in search of Prince Charming, Club Fugazi, 8 pm, $25-$77

Rod [illegible] and the [illegible] Top of the Mark, 7:30-11:30 pm, $10

[illegible] w/ [illegible] & Michael Abraham, Annexia, 7 pm

[illegible] w/ the [illegible] Rossian, Annexia, 8 pm, free

Rock & Pop

Ari Hest [illegible] Cafe du Nord, 8 pm, $15

The B Foundation with [illegible] and [illegible], [illegible] of the Hill, 8 pm, $8, $10

[illegible] with Le Mutant and Mammatus [illegible] Mountain, [illegible] Tavern, 8 pm, $6

Johnny Z & the Camaros rocking [illegible] play rock, country, & R&B. Café [illegible] Lounge, 8:30 pm-1:30 am, free

Kaiju Kaiju with Tomorrow's Bad Seeds, The Independent, 8 pm, $20

[illegible] Valley with Polson and [illegible] Lean, Elbo Room, 8 pm, $7

Soul, Funk, R&B & Hip-Hop

Mary Wilson of the Supremes Yoshi's San Francisco, 8 pm, $35

World, Latin, Reggae & Reggaeton

Freddy [illegible] and la Banda [illegible] Mediterranean & contemporary folk, Pena Pachamama, 8 pm, $12

[illegible] Queen Makedah and The [illegible] Yoshi's San Francisco, 8 pm, $10

Submissions for music listings should be e-mailed to Clubs@EastBayExpress.com or mailed to Clubs Editor, East Bay Express, 620 3rd St., Oakland CA, 94607. Deadline is 14 days prior to the event date.

Ashkenaz
Music & Dance Community Center

WED 3/23 8:30 pm $10 — [illegible] THE NELLADELICS with special guests KEN McCORMICK and [illegible] 7:30 pm Greek dance lesson

THU 3/24 8:00 pm $10 — SQUARE DANCE BALL & CHAIN with members of Stalwart Stomps, [illegible] Crown Stringband, & more; calling by PAUL SILVERIA

FRI 3/25 9:30 pm $12 $10 adv/stu — CUBAN

LOS BOLEROR
8:00 pm Cuban salsa lessons

SAT 3/26 9:30 pm $18 — REGGAE

PREZIDENT BROWN
WOVEN ROOTS
SQUARSHBLO
MASSIVE SOUND

SUN 3/27 12:00 pm $5 — BAND RECITALS BANDWORKS Rock, blues, pop, and more

TUE 3/29 7:30 pm $6 — BAND RECITALS BANDWORKS Rock, blues, pop, and more

WED 3/30 8:30 pm $12 $10 adv/stu — INNOVATIVE IRISH POP JULIE FEENEY Acclaimed [illegible] star & spellbinding performer + LUCY SCHWARTZ

THU 3/31 9:00 pm $10 — REGGAE

Empress Meditation Tour
QUEEN MAKEDAH
& THE SHEBA WARRIORS
SISTAH BEAUTY
IRAE DIVINE
DJ BONETTE

4/1 COMMUNITY BENEFIT NIGHT SEAN HOGGE & HIGH HEAT 4/8 MARA MADDY & THE FAMILY 4/2 MAGNOLIA SISTERS 4/3 ASHERA

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THE NEW PARISH
579 18th ST. OAK
THENEWPARISH.COM

[illegible] DOORS 8 / SHOW 9 / $8 ADV — [illegible] & THE NEW PARISH PRESENT SUN ARAW + PRINCE RAMA plus special guests

FRI 3/25 DOORS 9 / SHOW 10 / $5 ADV / $10 / 21+ — TOP 10 SOCIAL & THE NEW PARISH PRESENT ROBBITO with DJ [illegible] (SGM)

SAT 3/26 DOORS 10 / $5 BEFORE 11 PM — PEOPLE PARTY

SUN 3/27 DOORS 8 / SHOW 9 / $13 ADV / $16 / ALL AGES — DAS RACIST plus special guests

WED 3/30 DOORS 8 / SHOW 9 / $20 ADV / $30 / ALL AGES — DJ ROB GARZA (FROM THIEVERY CORPORATION) [illegible], AFROLICIOUS

SAT 4/2 DOORS 8 / SHOW 9 / $12 ADV — (IFOLKYEAH!) & THE NEW PARISH PRESENT SIX ORGANS OF ADMITTANCE + TIM COHEN'S MAGIC TRICK

SUN 4/3 DOORS [illegible] / SHOW [illegible] / [illegible] / ALL AGES — IMMORTAL TECHNIQUE plus special guests

THU 4/7 DOORS 8 / SHOW 9 / $17 ADV / $20 / ALL AGES — MURS [illegible]

FRI 4/8 DOORS [illegible] / SHOW 9 / $8 ADV / $10 / 18+ — STONE FOXES plus special guests

SAT 4/9 DOORS 8 / SHOW 9 / $17 ADV / $18 / ALL AGES — (IFOLKYEAH!) & KALX PRESENTS [illegible] with DELICATE STEVE & 3 LEAFS

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THU 3/24
JOE HEADSTOMP'S 40TH BIRTHDAY!
CHRONIC NARCOSIS
SPAWN ATOMIC
THE BACKUP RAZOR
THOSE PEOPLE

FRI 3/25
LOST COVES
BAMBI KILIERS
LA FIN DU MONDE
COLD BLUE MOUNTAIN

SAT 3/26
CYCLOPTOPUS
W/ SPECIAL GUESTS

TUE 3/29
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THUR 3/24 SELECTOR: DJ RIDDIM
Bay Area DJ Riddim grew up in Berkeley where he started collecting records and soon after djing in 1990. His passion for music & records lead him to open Funky Riddims Records in 2000, a specialty records store mainly for djs & collectors which he ran until 2006.

FRI 3/25 CVDUB
San Francisco leader Clyde the Slyde, Red Chicken Bone, brings us an update on some of the groundwork laid by Augustus Pablo, Ernest Ranglin and classic Studio One record ups from the 60s and 70s. The new version Clyde Verde Dub, pushes boundaries and splits categories.
www.reverbnation.com/cvdub

SAT 3/26 MESTIZA
San Mestiza is the debut solo project of Lisa C Torio of Rumbache and La Familia Son. Torio has been working for over a decade in the bay area community as a featured singer, in both folkloric and contemporary circles. Mestiza is original music and arrangements fusing elements of urban son, bombs, soul and funk.
www.myspace.com/mestiza1976music

THUR 3/31 SELECTOR: DJ FFLOOD
San DJ Flood has long been submerged in a multitude of music and art scenes, from the dancehall street dance, to junglist, house and rave culture, to tattooed out girl hip hop & soulful lounge grooves, to sound collage art openings, to live hip hop collaborations, to political circus [illegible] and beyond. www.myspace.com/fflood

DJ & DANCE

THURSDAY 24

EAST BAY

Academy Night w/ DJ and VJ Joe G. spinning hip-hop, R&B, dancehall, & Top 40. White Horse Inn, 9 pm, $3 students free w/ valid ID

Down Low w/ DJs [illegible] & Chris Fox. Shattuck Down Low, 9 pm, free

Bobbito's Thursdays Radio, 10 pm, free

DJ Jerry Gomez spinning soul, funk, hip-hop, R&B, & more. Easy Lounge, 10 pm, free

DJ Trick spinning lounge. Lost Weekend Lounge, 9 pm-2 am, free

Happy Hour w/ DJ Donovan spinning reggae, African, roots, cumbia, Brazilian, boogie, disco, & funk. Kitty's, 7 pm, free

Oakland Vice featuring Ale Palmer. Uncle Joe. Luka's Taproom & Lounge, 10 pm, $5

Rewind DJ Zaph & host MC Bench spin classic hip-hop, reggae, & soul. Luka's Taproom & Lounge, 9 pm, free

Salsa Night w/ DJ Eddie T. plus dance lessons. Vince's Bar & Grill, 8 pm, $10

Selector: DJ Riddim Scarlet, 8 pm, free

Throwback Thursdays Stilltown Nightclub, 7 pm, $4

SAN FRANCISCO

1984 DJs Dorfert, [illegible], Thrupence Dan, & Melting Girl spin '80s & new wave. Cat Club, 9 pm, free before 9:30 p.m., $6

Adventure with Erasyo, Phantom Rider, and DJs. Milk, 9 pm, $6

Bingotopia by Glob SJ Glob Ale doing, Bingo. The Knockout, 7:30-10 pm, free

DJ Ismael & Ragabash spinning world music. Il Pirata, 9 pm, free

Pacific Standard Glob featuring DJ Laydin, Kaiser All Day & Nina Gomez. Eve Lounge, 9 pm, free

Play Anything DJs spinning Pop, Rock, and Hip Hop all night. Milk, free

Solid Thursdays featuring DJ Daddy Rolo, guests. Club Six, 9 pm, $5

Tropa Fuji Thursdays w/ Jah Warrior Shelter, H 25, Jah Yzer, Ide Roots, & I-Vier spinning reggae. Club Six, 9 pm-2 am, $5, free before 11 p.m. w/ RSVP

Toro Y Moi with Ronika and Cloud Nothings. Great American Music Hall, 8 pm, $18

FRIDAY 25

EAST BAY

Bubble with DJ Hakobe, The New Parish, 10 pm, $8-$10

Club 21 w/ DJs spinning Latin music, Club 21, 9 pm, $6-$15

DJ MTM's Sore Glub Glub Review The Layover, 10 pm, free

DJ Sdiaka's Fresh Juice Reggae Bowl w/ DJs spinning hip-hop, soul, & funk. Parkway Lounge, 5-9 pm, free

Hump Da Funk [illegible] DJ Fourteen Monkey. The Layover, 9:30 pm, free

Friday Nite Salsa w/ DJ Sugo K Foxes, 10 pm, $5

Hip-Hop House Rules w/ Naked DJ, Club 1220, 9 pm, $6

Moondala weekly in-house DJ music, Kasumi Music, 7-10 pm, free

Old School hip-hop and funk, Honfo, 8 pm, free

Quiksilva DJ [illegible] Ruby spins funk, Latin, & dub. Easy Lounge, 10 pm, free

Reggae Obsession Sweet Fingers, 8 pm, $5

The Spanish Channel w/ Roger Mas spinning tropical, afro-rhythms, cumbia, [illegible], salsa, reggae, reggaeton, & more. The Mission Lounge, 10 pm, free

Truffy w/ DJ Jarrett Players spinning northern soul, Motown, '60s, mod, punk, new wave, & rock 'n' roll. Ruby Room, 10 pm, free

SAN FRANCISCO

Bassix Antique The Fillmore, 8 pm, $20

Camp Club DJs spin [illegible] music w/ Latin & Brazilian beats. Glas Kat, 10 pm, $5, free before 10:30 p.m.

DJ Lebowski solo piano, Madrone Art Bar, 6-9 pm, free

Flow hip-hop karaoke night hosted by DJ White Cassin & Hector Preciado, 6ICA, 8 pm, free

Fridays at the Fruit Stand w/ DJs Carmen & Miranda spinning soul, funk, & world. Il Rio, 6-9 pm, free

Hot Pants w/ DJs Chelsea Starr, Melissa, Van Chef, & special guest spinning '80s, electro, hip-hop, & R&B. Cat Club, 9 pm, $5

Loose Joints w/ DJ Tom Thump and Guests, [illegible] dance, 10 pm, $5

Party Sounds, International DJs Sogal and Marco spin reggae, dancehall, hip-hop, soul, & R&B. Little Baobab, 9 pm, $5

VSL Fridays w/ rotating DJs from the Bay Area and around the world spinning hip-hop. Vessel, 9 pm, $20

SATURDAY 26

EAST BAY

The Block Yard hosted by Sean Kennedy, Mones Music, 7 pm, free

Club Maxwell's DJs Sexy Mesh & Soul Prodess spin R&B, soul, funk, reggae, & hip-hop. Maxwell's Lounge, 9 pm, $20

Superstar Saturday Night w/ DJ [illegible] White Horse Inn, 9 pm, $5

La Obra Loca Latino cowboy night w/ DJs spinning salsa, norteño, & banda, plus hot go-go dancers. Club 21, 9 pm, $6-$15

Rosa Kane B [illegible] / DJs Max Kane and Farmer's Market cocktails at 2:00 a.m. Easy Lounge, 10 pm, free

People Party The New Parish, 10 pm, $5 before 11 p.m., $8 thereafter

Reggae Club w/ DJs Daddy Rolo, Mendaps, Polo Meggue, & guests. New Karibbean City, 10 pm, $15

Spinal Mint Funk w/ Donovan & dance spinning hip-hop, funk, punk, hard-core, & more. The Missouri Lounge, 10 pm, free

SAN FRANCISCO

Club Downtown w/ DJ Sivaj spinning the hottest Bay Area club hits. Milano's, 10 pm, free before 11 p.m. with voucher

El Superritmo! w/ DJs El Kool Kyle & Jingo Max spinning cumbia, reggaeton, salsa, sonideros, and world dance-pop. Make-Out Room, 10 pm, $5

Mango women's dance party featuring DJs Olga, La Nacha, & guests spinning hip-hop, dancehall, rooms, merengue, & more. El Rio, 3-8:30 pm, free

Paris Dakar International DJs Sogal and Marco spin reggae, dancehall, hip-hop, soul, & R&B. Little Baobab, & pm, $5

Reggae Club SF DJs Daddy Rolo, Polo Mix, Sista Sang, & Fuse spin reggae and dancehall, 9 pm, Club Six, & pm, $10-$15

Sensations DJs dance Robert Ward & Rob Rhythm spin deep soul house. Amo, 10 pm, $10, free before 11 p.m.

SUNDAY 27

EAST BAY

Beats by Boutique: disco, funk, & more. Easy Lounge, 9 pm, free

Club Congas Bench and Bar, 5 pm, $5

DJ Dandy Kingman's Lucky Lounge, 6 pm, free

La Vaquerita Bench and Bar, 5 pm, $5-$6

Mojo w/ DJ Nijoml spinning soul, funk, & Afrocentric old-school. Somar Bar & Lounge, 8 pm, free

The Soul-Full Glob DJ Aeil Boe & guests spin soulful grooves. Luka's Taproom & Lounge, 8 pm, free

MONDAY 28

EAST BAY

Mr. Anglo spinning dub, ska, & soul. Easy Lounge, 9 pm, free

Monday Soul spinning DJs B-Shop, Hot Mr. The New Parish, 10 pm, $5

Sound Sanctuaries featuring DJs spinning rock and & take requests. The Layover, 9:30 pm, free

Wanna Hang Out? w/ DJ K-Tel spinning rock and roll, soft hits, & [illegible]. The Missouri Lounge, 10 pm, free

TUESDAY 29

EAST BAY

Monday Music Night plus free dancing. Club 1220, 8 pm, free

Escape [illegible] night featuring DJ Speedy & DJ Aquary, Club 21, 8 pm, tba

Kool Fynk DJs Sing, Kool Kyle, & guests spin reggae, dancehall, & classics. Luka's Taproom & Lounge, 10 pm, free

Kool Fynk Luka's Taproom & Lounge, 10 pm

WEDNESDAY 30

EAST BAY

Hump Day w/ DJs Jel & Gold Missouri of Anbons. The Missouri Lounge, 10 pm, $2

The Jump Off: Hump Day Hip-Hop w/ DJs spinning hip-hop. Club 21, 9 pm, $6-$15

Throwback Latin cowboy night w/ Gina Violetje, Bench and Bar, 7 pm, $6-$15

Slippery Wet Wednesdays poetry, open mic, and live DJ. Fixed, 10 pm, free ●

PICK

Toro Y Moi

Chillwave icon **Chazwick Bundick** — aka **Toro Y Moi** — has one of those grainy falsetto voices that would be perfect for R&B crooning, though he resists the cleanness of R&B. Rather, Toro Y Moi favors glitchy music that's not much a form of pastiche as it is a form of composition. His résumé typifies that of an offbeat recording artist — analogue fetishist, punk rocker, art rock consumer, J Dilla fan, bedroom DJ — but cleverly layered beats and warm melodies separate Toro Y Moi from the pack. Not to mention he's an ardent lover amalgamator of genre. "Still Sound" is a catchy funk song with smooth-jazzy keyboard solos. "Talamak" is a multi-textured electronic song that never quite breaks into a groove. The common denominator is Toro Y Moi's warm, purple voice, which adds a layer of pink glaze to everything it touches. He'll perform at **Great American Music Hall** (859 O'Farrell St., San Francisco) on Thursday, Mar. 24, 8 p.m., $15. GAMH.com — *Rachel Swan*

WEEKEND CLASSICS
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THUR 10PM Free	JUNGLE BOOGIE DJs POIZEN & KOOL KYLE hip hop, soul & your requests!
FRI 10PM	MIGHTY IRIE DJs ROCKER T, SUKE-ONE & IRIE DOLE reggae, hip hop & dancehall
SAT 10PM	SMOOVE SATURDAYS DJ MARK DIVITA & 2000 classic hip hop, neo soul & world flavors
SUN 9PM Free	THE SOUL-FULL GLOW RESIDENT DJ AEBLOEE spinning soulful music for dancing...get up!
MON 9PM Free	THREE DAY WEEKEND DJ MOROCCO SLIM hip hop, R&B & local favorites
TUES 10PM Free	THE NEW SOUL FYAH RESIDENT DJ SERO hip hop, then hits, reggae & dancehall

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THURS. 24TH:
"DAMN GINA"
DJ'S KOOL KARLO & CHRIS FOX
electro rock, disco, heavy bass

FRI. 25TH:
BULK
MISSION PLAYERS
live funk, afro & jazz

EARLY SAT. 26TH:
"MORTIFIED"
live energy comedy sensation

LATE SAT. 26TH:
"EMULSION (SIGHT X SOUND)"
DJ'S TRIPPLE TREE, DUB THUG & AUDIO BOMB
dubstep, reggae, electro

SUNDAYS: NINE OF HOUSE REGGAE
TUESDAYS: ROCKSTAR KARAOKE
WEDNESDAYS: OPEN MIC

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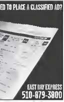
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NOTICE TO Prem Lata Ram A CASE HAS BEEN STARTED AGAINST YOU IN COURT at Superior Court of Justice, 7755 Hurontario St., Brampton, Ontario L6W 4T1 Canada. The court may make an order in this case that may affect your rights. You can get more information about this case from the court office at 7755 Hurontario St., Brampton, Ontario L6W 4T1, Canada. You may also get information about this case from Param Kumar 4 Madice Place, Brampton, Ontario L65 3C6 (289)752-5418. IF YOU DO NOT COME TO COURT, AN ORDER MAY BE MADE WITHOUT YOU AND BE ENFORCED AGAINST YOU.

NOTICE OF TRUSTEE'S SALE TS No. [illegible] Title Order No. [illegible] Investor/Insurer No. [illegible] APN No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED [illegible]. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by [illegible] A. EL AZZAM AND COLLETTE P BENNETT, HUSBAND AND WIFE AS COMMUNITY PROPERTY WITH RIGHT OF SURVIVORSHIP, dated [illegible] and recorded [illegible], as Instrument No. [illegible], in Book, Page, of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on [illegible] at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 4 COMMODORE DRIVE [illegible], EMERYVILLE, CA, 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. [illegible] DATED: [illegible] RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# [illegible] 03/23/2011, 03/30/2011, 04/06/2011

NOTICE OF TRUSTEE'S SALE TS No. [illegible] Title Order No. [illegible] APN No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED [illegible]. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by LADISLAO L. ARELLANO JR., dated [illegible] and recorded [illegible], as Instrument No. [illegible], in Book, Page, of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 04/06/2011 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 1559 BRUNSWIG LANE, EMERYVILLE, [illegible] [illegible] DATED: [illegible] RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., [illegible] CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. [illegible] 03/09/2011, 03/16/2011, 03/23/2011

NOTICE OF TRUSTEE'S SALE TS No. [illegible] Title Order No. [illegible] APN No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED [illegible]. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by [illegible] TURNER, A SINGLE WOMAN, dated [illegible] and recorded [illegible], as Instrument No. [illegible], of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on [illegible] at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: [illegible] CHRISTIE AVE [illegible] EMERYVILLE, CA, 94608. [illegible] DATED: [illegible] RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., [illegible] Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. [illegible] 03/16/2011, 03/23/2011, 03/30/2011

NOTICE OF TRUSTEE'S SALE TS No. [illegible] Title Order No. [illegible] Investor/Insurer No. [illegible] APN No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED [illegible]. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by [illegible] SINGLE WOMAN, dated [illegible] and recorded [illegible], as Instrument No. [illegible], in Book, Page, of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on [illegible] at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 1121 40TH STREET, EMERYVILLE, CA, 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. [illegible] DATED: [illegible] RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# [illegible] 03/16/2011, 03/23/2011, 03/30/2011

NOTICE OF TRUSTEE'S SALE TS No. [illegible] Title Order No. [illegible] Investor/Insurer No. [illegible] APN No. [illegible] YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED [illegible]. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER." Notice is hereby given that RECONTRUST COMPANY, N.A., as duly appointed trustee pursuant to the Deed of Trust executed by STEVAN TOTH, dated [illegible] and recorded [illegible], as Instrument No. [illegible], in Book, Page, of Official Records in the office of the County Recorder of Alameda County, State of California, will sell on 04/13/2011 at 12:30PM, At the Fallon Street entrance to the County Courthouse, 1225 Fallon Street, Oakland, CA 94612 at public auction, to the highest bidder for cash or check as described below, payable in full at time of sale, all right, title, and interest conveyed to and now held by it under said Deed of Trust, in the property situated in said County and State and as more fully described in the above referenced Deed of Trust. The street address and other common designation, if any, of the real property described above is purported to be: 4 ANCHOR DRIVE [illegible], EMERYVILLE, CA, 94608. The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. [illegible] Said sale will be made, in an "AS IS" condition, but without covenant or warranty, express or implied, regarding title, possession or encumbrances, to satisfy the indebtedness secured by said Deed of Trust, advances thereunder, with interest as provided, and the unpaid principal of the Note secured by said Deed of Trust with interest thereon as provided in said Note, plus fees, charges and expenses of the Trustee and of the trusts created by said Deed of Trust. DATED: [illegible] RECONTRUST COMPANY, N.A. 1800 Tapo Canyon Rd., CA6-914-01-94 SIMI VALLEY, CA 93063 Phone: (800) 281-8219, Sale Information (626) 927-4399 By: Trustee's Sale Officer RECONTRUST COMPANY, N.A. is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. ASAP# [illegible] 03/16/2011, 03/23/2011, 03/30/2011

Trustee Sale No. [illegible] Loan No. [illegible] Title Order No. [illegible] NOTICE OF TRUSTEE'S SALE YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED [illegible]. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER. On [illegible] at 12:00 PM CALIFORNIA RECONVEYANCE COMPANY as the duly appointed Trustee under and pursuant to Deed of Trust Recorded [illegible], Book, Page, Instrument [illegible] of official records in the Office of the Recorder of Alameda County, California, executed by: Sammy Louis Roberts[illegible] and Marilyn Ann Roberts[illegible], husband and wife, as Trustor, Washington Mutual Bank, FA, as Beneficiary, will sell at public auction sale to the highest bidder for cash, cashier's check drawn by a state or national bank, a cashier's check drawn by a state or federal credit union, or a cashier's check drawn by a state or federal savings and loan association, savings association, or savings bank specified in section 5102 of the Financial Code and authorized to do business in this state. Sale will be held by the duly appointed trustee as shown below, of all right, title, and interest conveyed to and now held by the trustee in the hereinafter described property under and pursuant to the Deed of Trust. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to pay the remaining principal sum of the note(s) secured by the Deed of Trust, interest thereon, estimated fees, charges and expenses of the Trustee for the total amount (at the time of the initial publication of the Notice of Sale) reasonably estimated to be set forth below. The amount may be greater on the day of sale. Place of Sale: At the Fallon St emergency exit of the Alameda County Courthouse, 1225 Fallon St, Oakland, CA Legal Description: As more fully described in said Deed of Trust Amount of unpaid balance and other charges: [illegible] (estimated) Street address and other common designation of the real property: 1007 41ST STREET, Emeryville, CA 94608 APN Number: [illegible] The undersigned Trustee disclaims any liability for any incorrectness of the street address and other common designation, if any, shown herein. The property heretofore described is being sold "as is". In compliance with California Civil Code 2923.5(c) the mortgagee, trustee, beneficiary, or authorized agent declares: that it has contacted the borrower(s) to assess their financial situation and to explore options to avoid foreclosure; or that it has made efforts to contact the borrower(s) to assess their financial situation and to explore options to avoid foreclosure by one of the following methods: by telephone; by United States mail; either 1st class or certified; by overnight delivery; by personal delivery; by e-mail; by face to face meeting. Date: [illegible] California Reconveyance Company, as Trustee [illegible] Assistant Secretary California Reconveyance Company is a debt collector attempting to collect a debt. Any information obtained will be used for that purpose. California Reconveyance Company 9200 Oakdale Avenue Mail Stop CA2-4379 Chatsworth, CA 91311 800-892-6902 For Sales Information: (714) 730-2727 or www.lpsasap.com (714) 573-1965 or www.priorityposting.com [illegible] 3/23, 3/30, 04/06/2011

SAVAGE LOVE

SEX IN WARTIME

Plus an asexual girlfriend and a submissive electrician.

By Dan Savage

Three months ago, my sociopathic girlfriend dumped me because I was going into the military. Afterward, I found out she was cheating on me with a married man. The one great thing about her was that she opened me up. At 22, I'd been in only a few other relationships. The sex with her was amazing, and she opened me up to different things (kinks, dirty talk, foreplay). I now have two problems: (1) I am going into the army and don't want to get into a serious relationship, and (2) I'm having a hard time finding people willing to have casual yet kinky sex. I tried online, but the minute someone sees the "going into the army" portion of my profile, they assume I'm some sort of conservative prick. But I am liberal and open-minded and just looking to have some NSA sex before I leave for the army. Help!
Kinky Open-Minded Soldier

If the "going into the army" portion of your profile is preventing you from finding kinky NSA sex partners, KOMS, *omit the "going into the army" portion of your profile*. Your NSA sex partners may, after meeting you, inquire about your future plans. But you don't need to disclose your hopes, dreams, and political leanings to potential NSA hookups, particularly if you feel that your plans are prejudicing kinksters against you.

But I'm not sure the army portion of your profile is the issue. There are a lot of conservative kinksters out there (I hear from them whenever I tear into a conservative politician in this space), and there are a lot of liberal/hippie/NPR-listening kinksters out there who are attracted to military guys despite their politics. (I hear from them whenever they want permission to cheat on their puny-ass hypersensitive hippie boyfriends with gruff 'n' buff military guys.)

Drop the army portion of your profile, KOMS, but also have a kinky and/or adventurous friend take a look at the rest of your profile. It could be that some other part is giving off a creepy, unsafe, or inept vibe — do you mention that you hadn't heard of foreplay until you were 22? — and it's that part that's turning off otherwise up-for-army-boy kinksters.

I'm a youngish (barely under thirty) woman currently involved in a great hetero relationship. My boyfriend is caring, unlike some men I've dated before, and I see him as a life partner. The trouble is, I find sex profoundly boring. I get vaguely "horny" maybe twice a year, and I don't like sex.

Now I'm starting to wonder if being asexually uninterested disqualifies me from being with my BF. Judging from your past advice, it does. Is this something I should disclose so that he can leave me? I enjoy the cuddling and kissing, talking, and outings that are part of our playtime, and it pains me to think I'm doomed to be alone forever just because shoving genitals together sits at number 48 on my life priority list. Please, let me know what I should do. He's talking about a future together, and I am on the verge of confessing but afraid to lose him as well.
Doesn't Really Yearn

Either you've misread my past advice to the sexually disinterested, DRY, or you've only read mischaracterizations of my past advice on angry asexual blogs. So once more with feeling: Being asexual or minimally sexual does not disqualify you or anyone else from having a relationship or enjoying all of the swell non-genitalia-related things that come with coupledom. It does complicate your desire, however.

Because you can't — you shouldn't — mislead your boyfriend about who you are.

He has a right to know how you feel about sex before he marries you, DRY. At the moment, he assumes that you're attracted to him not just in the cuddling, kissing, talking, and outing departments, but sexually as well. That you're not that interested in sex with him or anyone else is something he has a right to know before marriage. But even if your current BF leaves you, DRY, you're not necessarily "doomed to be alone." There are men out there who feel the same way about sex that you do.

My husband and I hired an electrician whom I will call "Sparky." We hired Sparky once before, and he was completely professional. Halfway through Sparky's four-hour rewiring marathon in our kitchen, he handed me an envelope and asked me to fill out a survey regarding his service. I read the following: "My name is Mistress [REDACTED] and I control the male who just gave you this letter. He and I live the lifestyle of Female Supremacy. In our lifestyle of Matriarchy, women issue direction and men obey."

The letter went on to ask for feedback about his performance, and it ended: "To obtain the best possible service, order this male to give you his key. Keep the key until you are completely satisfied with his attitude or work. Use him as you wish. He must obey."

I don't know much about Dom/sub culture, Dan, but I can't shake the feeling that by hiring this particular electrician, I was unwittingly included in his sex life, and that totally creeps me out. Am I wrong? Are we judgmental prudes if we never hire Sparky ever again?
Apparently Naive Housewife

You weren't dragged into Sparky's sex life when you hired him, ANH, but when he made the choice — perhaps he felt he was just following orders — to hand you that envelope. At that point, he involved you in his sex life, which was rude and unprofessional.

Most women who aren't interested in sharing an erotic moment with Sparky would feel uncomfortable reading that letter, which suddenly sexualized a nonsexual exchange of goods and services. Some women would feel deeply violated. Making women feel uncomfortable or unsafe in their own homes by springing your erotic submission on them — without first obtaining their explicit consent — is sexual aggression masquerading as erotic submission. And it's not okay.

If I were you, ANH, I wouldn't hire Sparky again. Not because I wouldn't mind having a submissive electrician around the house, but because I wouldn't want an electrician around the house, submissive or not, who displayed poor judgment and had no boundaries. ●

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage
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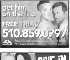
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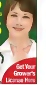

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